

Mary Turner & child

Harry Newman

William Henderson

George Henderson

Sam Owings

Charles Newman

Henry Simms

Tom Simms

Charles Henderson, blacksmith

Betsy & 3 children

viz: John, Mary, Betsy

Nelly & her child Nancy

Fanny & her child Martha

Caroline Henderson

Mary Henderson

Eliza Simms

Panibal Simms

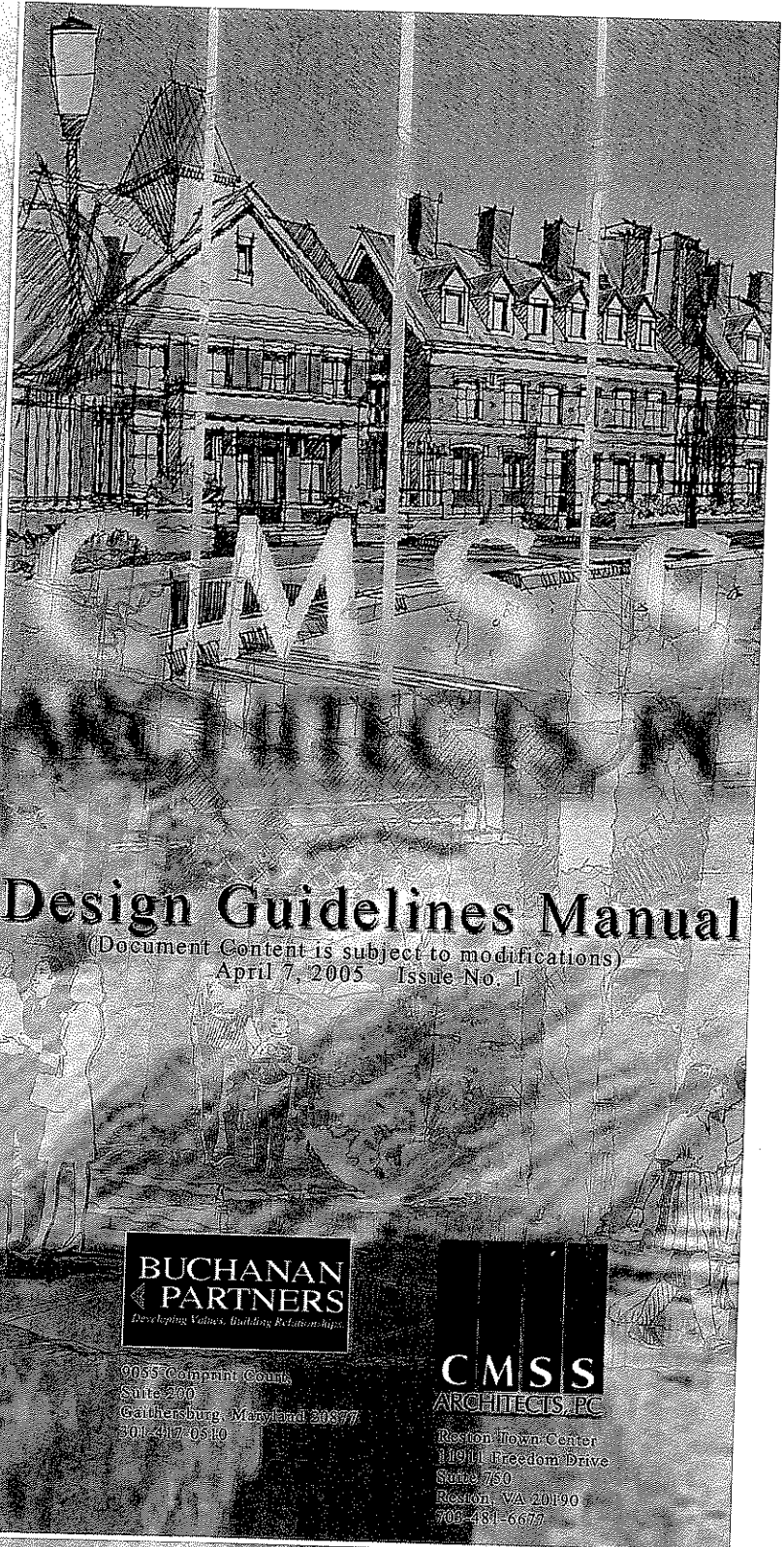
William Simms

Harriet Simms

Gustavia Simms

Charles Simms

Amand Simms



## Design Guidelines Manual

(Document Content is subject to modifications)  
April 7, 2005 Issue No. 1

**BUCHANAN  
PARTNERS**

*Developing Values. Building Relationships.*

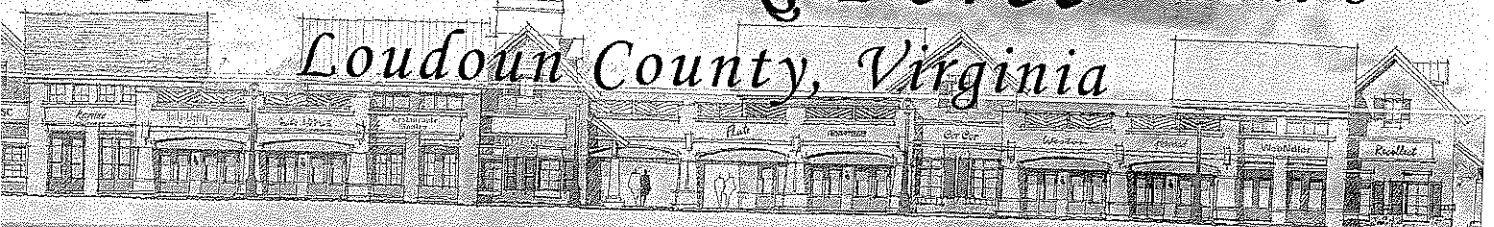
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# Route 50 Task Force - Zone 3

Loudoun County, Virginia



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## **1. Executive Summary**

The Route 50 corridor is Loudoun County's gateway to its scenic, rural west. It provides an important transition from the bustling suburbs to the serenity of rolling hills, horse country, and historic landmarks. Responsible development along this corridor shall be done in a manner that emphasizes its beautiful vistas and evokes a feeling among visitors that they are entering a special place with a unique heritage. Historically relevant architecture and site design will take advantage of open spaces and respect the area's past through the use of building materials, plantings and site organization.

The goal of governing future development through Design Guidelines is to help both residents and visitors gain a sense of Loudoun County's impressive regional history. Considered a dangerous frontier until the 1722 Treaty of Albany kept American Indian nations west of the Blue Ridge, Loudoun soon saw agriculture become a way of life. Large landowners from the Tidewater area staked their claims, while Quakers, Germans and Irish immigrants flocked here to start smaller farms. Tobacco, wheat, oats, rye and corn soon flourished in the rich soil. Loudoun was granted county status in 1757 during the French Indian War, and Leesburg, established in 1758, became the county seat. Communities thrived in Waterford, now a restored historic village, Middleburg, Hillsboro, Lovettsville, and Goose Creek. Loudoun was soon Virginia's most populous and prosperous county, thanks to its rich soil and a large slave population. During the War of 1812, Loudoun County provided a safe refuge for the President as well as the Constitution and other important papers. Colonel John Mosby was active throughout the county during the Civil War, and the small but savage Battle of Balls Bluff took place just northeast of Leesburg. For more than two centuries, agriculture continued to be a way of life. The area began to change in the 1960s, when the construction of Dulles International Airport in the southeastern part of the county brought new businesses, workers and families to the area, this trend continues today.

This rich regional history left behind an impressive architectural heritage, which will serve as the basis for the Design Guidelines. Referencing this history, a sample vocabulary for the architectural framework of future development along the Route 50 corridor will be established. This framework will orient future designers to the design principles inherent in the region and will serve as the foundations for the development of the Design Guidelines and Administrative Procedures to govern future projects. Details, architectural features, and materials evidenced in the historical references and established as the design principles will be incorporated into the wide range of future development types and appropriately adapted to the scale and proportion of these present day structures.

## 2. Sample Vocabulary

A sample vocabulary for the architectural framework of Route 50 Corridor developments can be established by studying the history of the region and documenting the principles of some of the referenced styles and local examples. This documentation will serve as the foundation for the future development of the design guidelines. The references and subsequent documentation are not an effort to promote historicism but rather the creative interpretation of the principles witnessed. Similar vocabularies for landscape and streetscape elements may be developed.

A sampling of local architecture finds the following “styles” and main features: \*

- ❖ Georgian Colonial (1690s – 1830)
  - Square, symmetrical shape
  - Decorative crown over front door
  - Flattened columns on each side of door
  - Five windows across front
  - Paired chimneys
  - Medium pitched roof
  - Minimal roof overhang
- ❖ American Federal (c. 1780 – c.1840)

Reflecting a kind of Colonial conservatism which venerates the “neat and plain” in buildings, the Federal style features elegant, accentuated forms and sophisticated details such as curved bays, arched fanlights over doorways, concealed hipped roofs behind balustrades, elongated windows, decorated cornices and covered entries with thin tapered columns.

  - Low-pitched roof, or flat roof with a balustrade
  - Windows arranged symmetrically around a center doorway
  - Semicircular fanlight over the front door
  - Narrow side windows flanking the front door
  - Decorative crown or roof over front door
  - Tooth-like dentil moldings in the cornice
  - Palladian window
  - Circular or elliptical windows
  - Shutters
  - Decorative swags and garlands
- ❖ Greek Revival (1825 – 1890)
  - Pedimented gable
  - Symmetrical shape
  - Heavy cornice
  - Wide, plain frieze
  - Bold, simple moldings

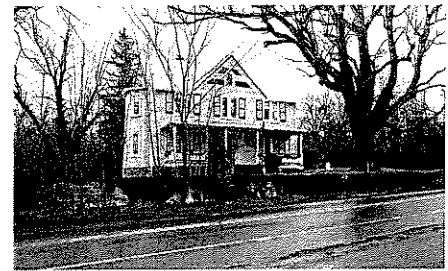
\*Reference source: [architecture.about.com](http://architecture.about.com)

The following architectural elements can be observed as repetitive architectural features in the vicinity of Arcola, i.e. Gum Springs Road area, Aldie and Middleburg along the Route 50 corridor. Features with historical connotations are emphasized based upon the referenced styles. Elements are listed by building component categories:

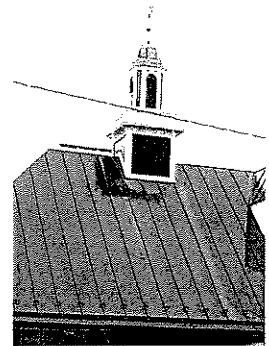
## Roofs:

Materials: Metal, shingles, slate

Shape: Sloped roofs with 4/12 to 12/12 pitch. Roofs were designed as “ells”, crossings, or inserted gables.



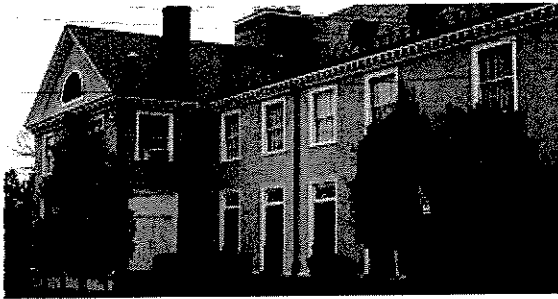
Features: Gables with dormers – steep or low; barrel dormers; chimneys – double or single; center-stack chimneys; cupolas; snow guards.



Orientation: Parallel or gables facing street. Some Prairie fronts at gables



Fascia: Slim fascia with or without gutters. Eaves generally modest, moderate use of frieze, rakes, and dentils:



## Walls:

Materials: Natural Stone, Brick, Stucco – plain, painted, or with partial stucco cover; wood; siding; shakes

Features: Very little use of bands or patterns, some quoins



## Windows:

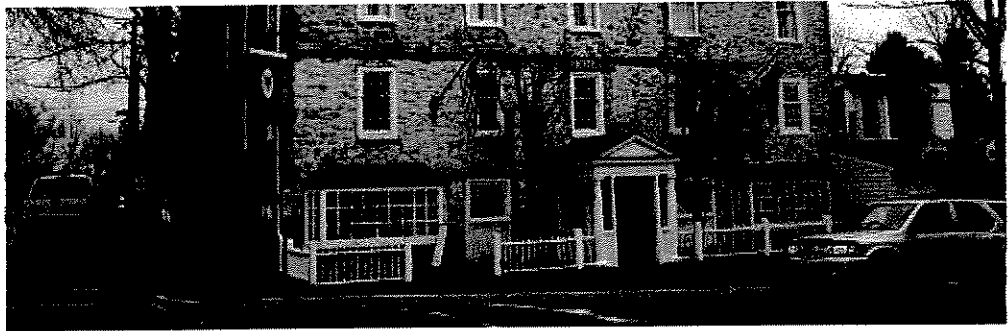
Types: Double hung – divided; storefront – divided; bay window – divided; arched windows.

Features: Shutters, brick mold, simple surround, occasional wide trim



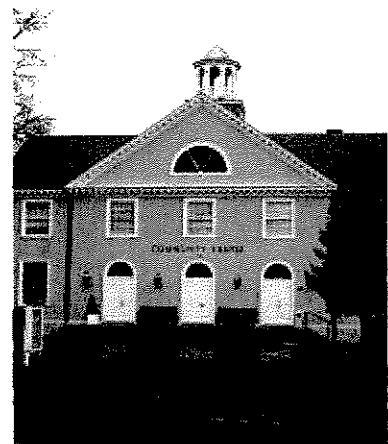
## Entries:

Style: Recessed with single bay pediment and columns; as part of store front; awnings with identification; arched doorway with or without shutters, columns or pediments; entry under overhangs; extended entry with pediment and columns; arched doorway within three bay pediment



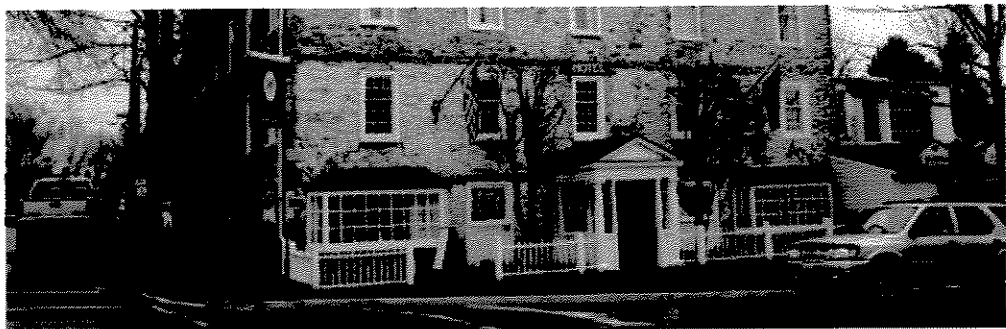
## Street Relationships:

10' - 20' setback, landscaped or terraced; extended sidewalk; planted buffer at parking; entry porch; plaza



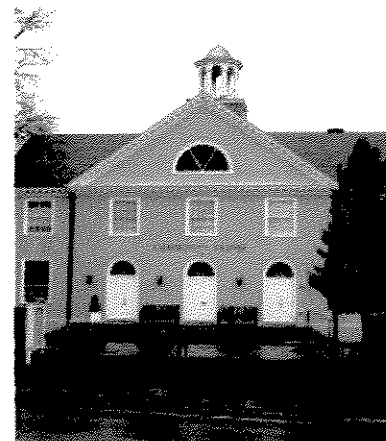
## Entries:

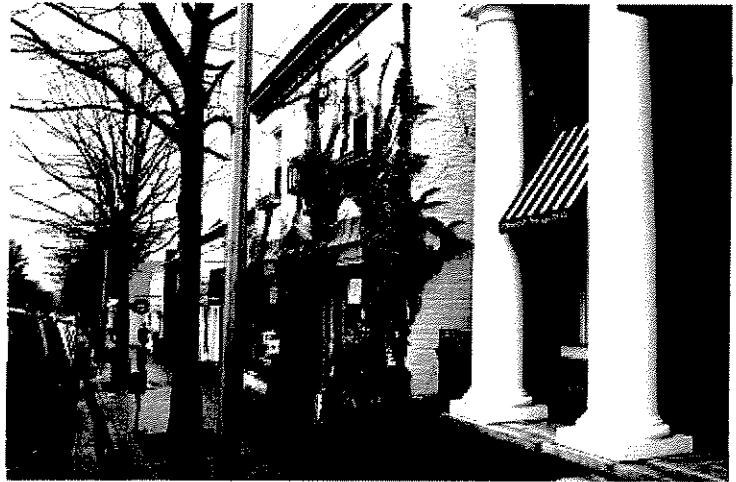
Style: Recessed with single bay pediment and columns; as part of store front; awnings with identification; arched doorway with or without shutters, columns or pediments; entry under overhangs; extended entry with pediment and columns; arched doorway within three bay pediment



## Street Relationships:

10' - 20' setback, landscaped or terraced; extended sidewalk; planted buffer at parking; entry porch; plaza





### Miscellaneous:

Balusters and railings: Simple painted vertical metal rails; vertical wood rails with wide top rail; picket fence



Pergolas: Used only in newer construction:



### **3. Route 50 Corridor Guidelines**

The corridor guidelines are to establish and present the theme and character of the Route 50 Corridor both as a western gateway to the Virginia Piedmont and Loudoun County horse country and as an eastern gateway to the planned urban developments of Metropolitan Washington DC. Specific guidelines shall address:

- A. Theme
- B. Gateways and Views
- C. Transition Zones

#### **4. Building Design or Architectural Guidelines**

The architectural guidelines will set for the principles to govern the development of the built environment and shall include:

- A. Building orientation and site placement
- B. Architectural Massing
- C. Façade Treatment
- D. Storefronts and Grade-Level Spaces and Entries
- E. Residential Buildings and Street Frontages
- F. Commercial Buildings and Entries
- G. Canopies and Awnings
- H. Fencing and Railings (including temporary barriers)
- I. Loading, Trash, and Service Areas
- J. Screening

## **5. Landscape Guidelines**

The Landscape Guidelines will govern the parameters for plantings, paving, and site furnishings in open and public spaces.

- A. Parks, Plazas, and Squares
- B. Tree and Planting Recommendations
- C. Planters and Furnishings
- D. Paving

## 6. Streetscape Guidelines

The streetscape guidelines will establish the treatment of sidewalks and pedestrian ways to tie the development components together and establish a sense of place.

- A. Streetscapes
- B. Pedestrian Ways
- C. Arcades and Colonnades
- D. Public Transportation Study
- E. Lighting – Roadways, Walkways, Parking Lots
- F. Outdoor Furnishings
- G. Outdoor Dining and Sidewalk Cafes

## **7. Signage Guidelines**

Guidelines to establish a visual order and clarity to the informational system.

- A. Development Entrance Signs
- B. Directional and Freestanding Signs
- C. Building Signs – Commercial
- D. Tenant Signs – Retail
- E. Regulatory Signs
- F. Celebratory Signs and Banners
- G. Temporary and Construction Signs

## **8. Lighting Guidelines**

Parameters to regulate the types and amount of lighting to promote safe movements, highlight appropriate features, enhance security, and protect the night sky.

- A. Streets
- B. Parking Lots
- C. Pedestrian Ways
- D. Buildings
- E. Landscape Features and Accents
- F. Safety and Utilitarian
- G. Residential

## **9. Administrative Procedures**

This document shall establish the Design Review Board and generate the rules to govern the submittal, review, and approval process.

- A. Design Review Board
- B. Preliminary Review
- C. Final Review
- D. Lighting Review
- E. Signage Review
- F. Administration

## 10. **Examples**

- Village of Rocketts Landing Guidelines – September 22, 2004

## EXHIBIT 2

### HENRICO COUNTY VILLAGE OF ROCKETTS LANDING GUIDELINES

#### ARCHITECTURAL DESIGN GUIDELINES

##### A. Statements of Intent

1. Locate and orient the buildings so that a balanced environment is created for the comfort, visibility, and accessibility of both the pedestrian and the automobile.
2. Ensure build-to lines and allowable building setbacks provide adequate circulation routes with sidewalk space at the street for expected pedestrian densities and intended amenities.
3. Promote greater pedestrian traffic at the street by providing a street of adjacent buildings.
4. Promote mixed-use of both the buildings and the street blocks.
5. Promote sufficient levels of massing and density to achieve an intensified level of pedestrian activity.
6. Provide the means for increased densities at the block while promoting light, air, and movement at the street.
7. Use building street façades to define a more pedestrian/intimate experience at street level.



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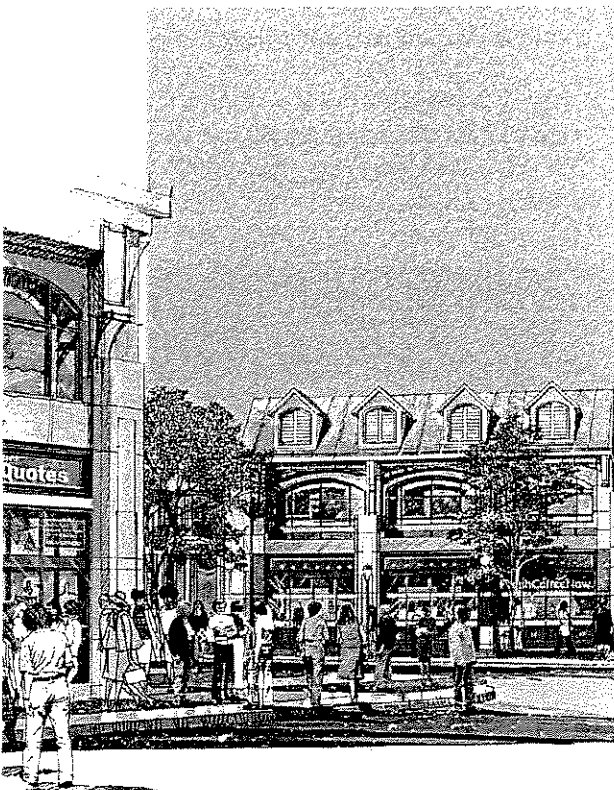
## B. Narrative

Building site placement is a critical element in determining how people will use the public space to get from one place to another. Its development follows from the layout of streets and blocks, in this case a grid framework of pedestrian-oriented blocks. Building site placement is essential in framing the space of a street and providing a sense of enclosure. Yet the siting of buildings also determines how accessible private spaces are from the public realm, encouraging frequent exchange between inside and outside, and enhancing pedestrian activity.

Building site placement is also one of the initiating factors of the character of a place. A consistent placement of adjoining buildings at the edge of the right-of-way gives the public realm a pedestrian sensibility. Street-walls (the vertical plane resulting from a contiguous

line of buildings) are created, providing a more intimate urban form. Places are more easily accessible to pedestrians, and crossing the street feels safer because vehicles move more slowly in an environment that brings pedestrians and vehicles closer together. The details of everyday objects take on greater significance in this environment, as they are more readily observed. In other words, pedestrian oriented environments establish public space as the backdrop of daily human activity and experience.

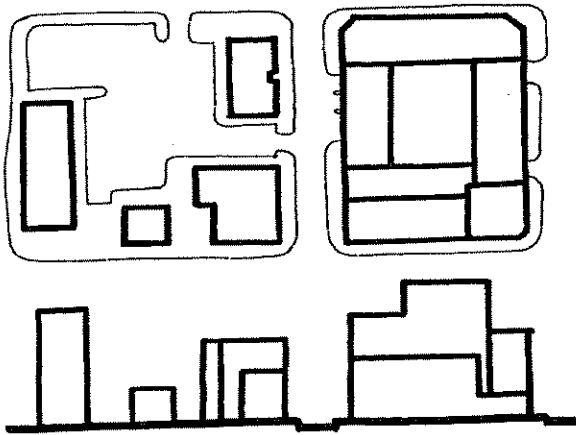
The Village of Rocketts Landing unites commercial, retail, cultural, and residential uses within a single district. Street-walls and building frontages should be designed to invite pedestrian use of the plazas and sidewalks. Framed streets and plazas will convey a sense of protection, safety, and security while providing spaces for public enjoyment.



*Space is framed: architectural elements and storefronts are set up to be viewed and experienced.*

## C. Guidelines

1. Building frontages should tend to align along the street at the property line. Of course, building setbacks are allowed to accommodate outdoor dining, plazas, landscaping and other amenities.
2. Consider the placement and form of buildings at corners and how both factors may promote pedestrian activity.
3. Locate the district's major building structures at walkable distances from each other (1/4 mile) and distributed throughout the district. Orient their major entrances to local streets.
4. Locate smaller shops, businesses and retail services in the field of the block between major office buildings and parking structures and between other significant destinations within the district.



*Dispersed buildings let space "leak out" – spatial definition is weakened. Buildings located close to the street and close to each other enclosed the street – space is well-defined.*

5. Parking structures should not be clustered but dispersed at walkable distances along the length of the Village of Rocketts Landing. Such placement will reduce the traffic volume within the village by providing easy vehicular access and exit to major traffic corridors. Diffused placement will also encourage drivers and their passengers to take a short walk past stores and restaurants on the way to their intended destinations.
6. For long blocks or buildings with open interior courts, coordinate the location of openings with regard to climatic conditions; sunlight, prevailing winds, etc.

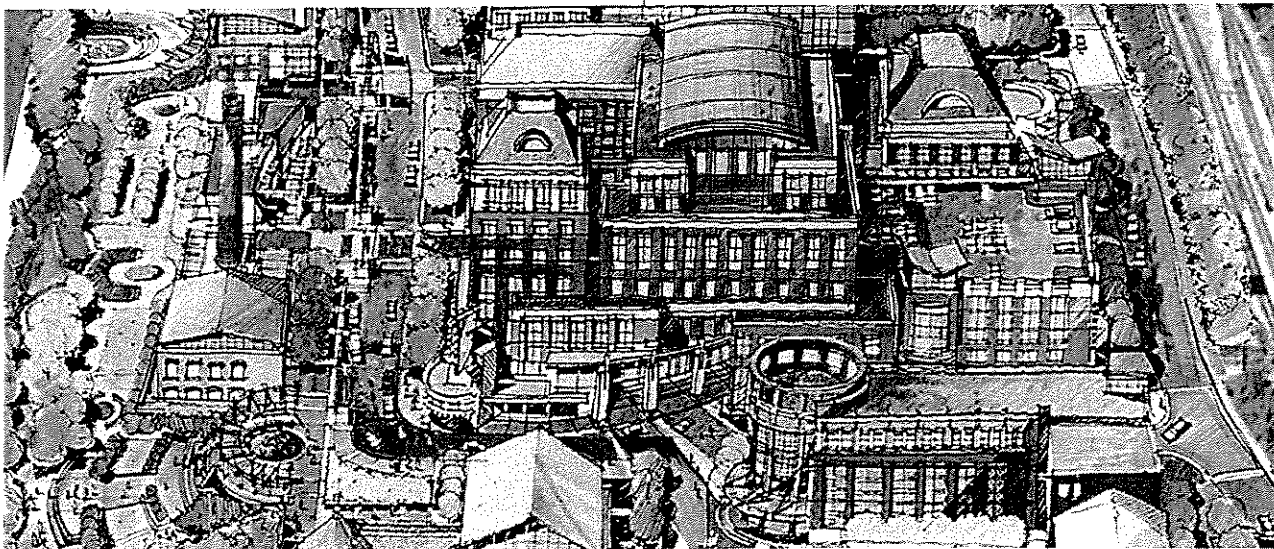
## II. ARCHITECTURAL MASSING

### A. Statements of Intent

1. Present a unified form of the Village of Rocketts Landing at both grand and human scales.
2. Highlight the significance of the Village of Rocketts Landing as seen from a distance while maintaining its human scale and approachability at the street.
3. Provide for greater densities while safeguarding the provision of light, air, and views at the street.
4. Distinguish major buildings and parking structures within the district as destination points within from the more pedestrian-oriented walking environment.

### B. Narrative

A coherent and legible city form results from the orchestrated placement of building masses throughout an area. Building massing simultaneously presents an overall image of a district when viewed from a distance, and involves an orderly arrangement of buildings

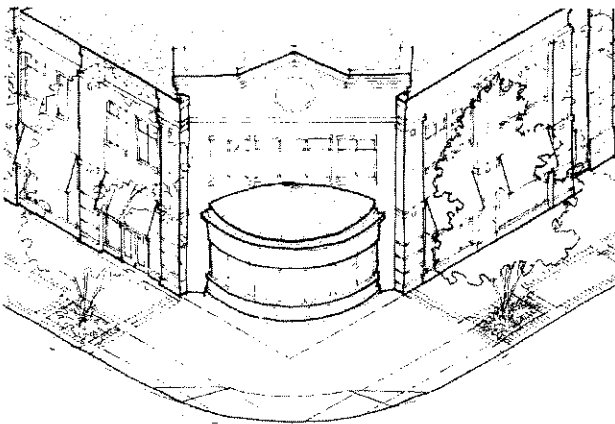


within the district, one that allows for sun, air, and light to filtrate to the street level. Building masses derive not only from the programmed use of the spaces within, but also from the physical constraints of the site (zoned height limitations and required setbacks). Implicit massing relationships suggested by the adjoining context may also influence the massing of buildings.

The overall visual impression of building masses is further refined and brought into human scale through articulations of the building façade. The articulation of the façade transforms buildings from abstract volumes into backdrops for human activity. The greatest level of detail is both required and provided at the building's ground level. For it is here, at the street level, where the conduct of daily life is experienced.

### C. Guidelines

1. Develop a coherent system of coordinated building masses. Integrate differing volumes by using similar and/or complementary materials and a coordinated system of horizontal datum lines. Provide building forms that step down to the street within a block. Conversely, massing should step back from the build-to line with increasing heights.



*The corner can offer one of the best opportunities for an establishment to gain the attention of passersby. How the building meets the corner is critical.*

2. Locate buildings of smaller mass within the field of the block between major buildings and parking structures. Locate buildings of greatest mass along arterials, within the interior of the block, and stepped back from the street.
3. Relate building massing both to frame and reinforce view corridors and to establish gateways. Design forms for each block that create a coherent mass which presents the area as unified when viewed from a distance.
4. Maintain an adequate provision of light, air, and views at the street. Consider the relationship of building heights at the block to the impact of solar access at the street. Consider daylight factors and access to light for businesses and stores located at or near the ground level.
5. Organize buildings to control the impact of shadows both on the other buildings and on the street, as well as to mitigate against the impact of wind currents and downdrafts.
6. Buildings may be defined in terms of their height:
  - a. A low-rise building is any building less than 35'-0" in height, measured above the grade plane.



*Coordinated massing within the block can provide a monumental scale while also stepping down to a pedestrian scale.*

- b. A mid-rise building is any building between 35'-0" and 75'-0" in height, measured above grade plane. Parking structures may be mid-rise buildings, and it is recommended that they contain retail uses at the ground floor level to encourage and maintain pedestrian activity.
- c. A high-rise building is any building greater than 75'-0" in height, measured above the grade plane. No part of the building or any approved vertical attachment should exceed the height limits established for air navigation safety. Building setbacks may be considered for the increasing heights of the building to allow additional daylight to reach the street. Parking structures may be incorporated into high-rise building structures both as a means of conjoining parking and vertical development and as a means of visually screening parking structures and incorporating them into the streetscape. As much as possible, retail uses should be maintained at grade.

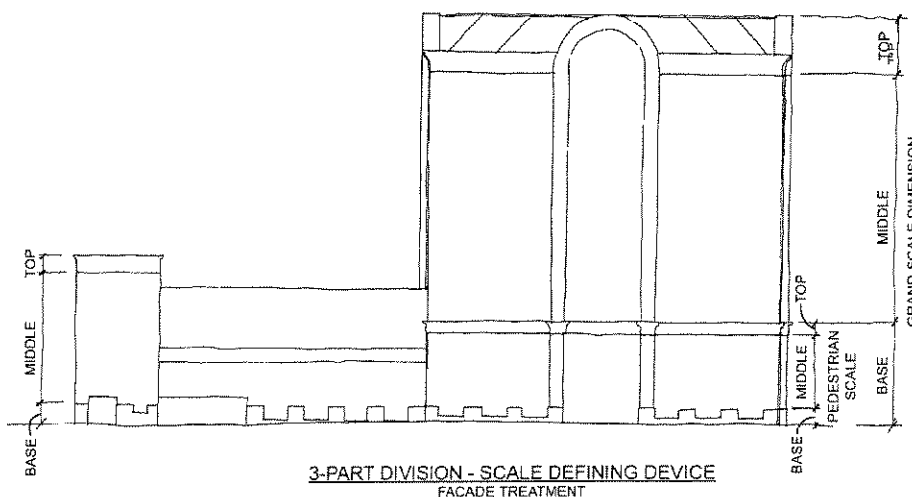
### III. FAÇADE TREATMENT

#### A. Narrative

Building facades frame a street. In so doing, they put shops and architectural elements directly adjacent to the pedestrian's path, and well within the street level cone of vision. As such, additional features and greater detailing of the facade should be provided at the street level for the interest and comfort of the pedestrian. In addition, buildings should provide a visual, and perhaps structural, framework for the orderly presentation of street level businesses and shops. This sense of rhythm will both modulate and syncopate pedestrian travel along the street, providing discrete visual fields of focus.

In general, if a street's built environment is to remain of interest to the pedestrian, architectural forms and features need to be bold enough and clear enough to make the whole building easily comprehensible. Within the close view the pedestrian has from the street, however, the provision of detail and the layering of its presentation is essential to invite repeated daily viewings from passersby.

These guidelines are not meant to eliminate contemporary building designs, like those with glazed façades that extend unbroken from

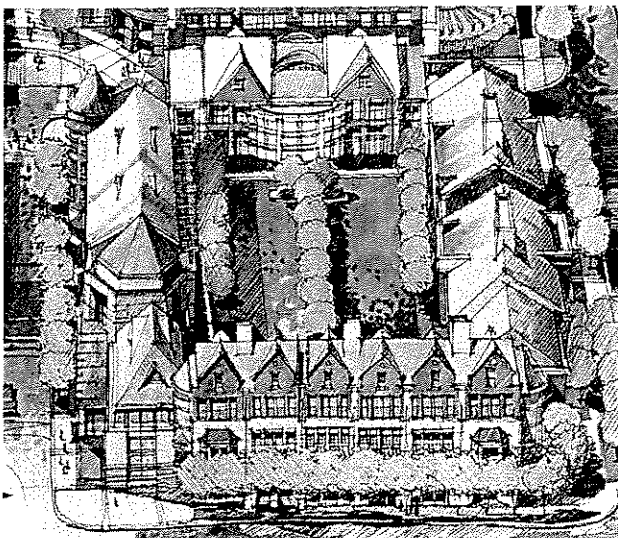


*The urban building façade should be visibly divided into three parts – a top, middle and base. This ordering device allows the pedestrian to determine a sense of scale within his context. Studies have found people feel more comfortable and less alienated in spaces from which they can measure its size and their place within it.*

the street to the sky above. What they do encourage, however, is the considered placement of such dramatic designs or other less articulated and detailed structures. Their placements should serve as accents to the urban field rather than become the field itself.

## B. Guidelines

1. Provide coordinated building compositions that use a very readable system of building divisions. The ease with which a consistent human scale can be seen or sensed along the urban sidewalk will determine the comfort level and sense of security for the pedestrian at the street.
2. Provide designs that expresses a base, middle, and top. This provides a visual order to the building, particularly for high-rises. These simple divisions allow the pedestrian to understand the building scale in relation to himself/herself – a component of human comfort.
3. Provide façade designs that allow the base to visually anchor the building to the ground. The expressed height of the base should be proportional to the overall height of the building. The vertical extent of the base lets the pedestrian understand the relative heights of the buildings along the street.



4. Horizontal projections (base, belt courses, frieze panels, cornices) and other linear elements should continue visually from one adjoining building to another. This will provide the greatest sense of enclosure and comfort to the pedestrian.
5. Linear bands need not align precisely; variation can occur - coursings can step up or down, projecting elements can be reversed, and even new lines can be added. Variations will occur, within the field of a single building or along the span of a street block, though the sense of continuity should be maintained.
6. Provide façade treatments with the greatest amount of detail and refinement at the street. A variety of the following features should be incorporated into each building façade design:  
Recesses or projections  
Overhangs.  
Peaked or articulated roof forms.  
Raised corniced parapets.  
Fine Architectural detailing at the building's grade level.  
Arcades.  
Arches.  
Canopies or porticos  
Parapets over entryways.  
Display windows,  
Integrated landscaping, including the use of planters, and/or seating at recessed areas.
7. Façade design should vary along the street block, as opposed to presenting a single face for the block along all or great extents of the street.
8. Building corners should address their street corners with principal entrances, chamfered or curved building corners, or other means that distinguish the building at the corner from the field of the building facade. Towers, turrets, bay windows, or other devices are encouraged as a means of articulating street corners. However, it is not the

intention of the guidelines that every corner have a strong "attention-getting" device.

9. Buildings should have their principal pedestrian entrances along local streets rather than along collectors or arterials.
10. Design the exteriors of parking structures to visually integrate with their surroundings. Design parking structures façades so that the sloping floors of the interior ramp are hidden from view.
11. Dominant exterior building materials (exposed to view on public rights-of-way) should be brick, natural stone, architectural metal, architectural concrete, glass, and cementitious siding for some residential buildings. Secondary or accent exterior building materials should be anodized aluminum, stainless steel, copper, bronze, brass or painted steel. Mortar and caulking colors should be compatible with the predominant material. Provide durable materials at the ground floor to ensure and maintain a high quality built environment.
12. The maximum amount of glazing should be provided at the first and second levels to provide a sense of continuous human presence and of ongoing habitation and activity.



*Distinguish the corner from the building face. Note also the distinctive transition line above the second floor.*



*A three-part ordering of the building face is achieved at grade with the careful application of building finishes. Note the greater sense of weight the darker finishes provide at the base.*

13. Integrate rooflines and articulate prominent roof tops. The tops of flat-roofed buildings should be visually articulated, with projections providing visual interest and shadow lines.
14. Rooftop equipment should be screened or concealed from public view. Rooftop amenities such as garden terraces, restaurants, or recreational courts and pools that also conceal mechanical and other equipment are encouraged. Rooftop equipment should be neatly organized, taking into account views onto the roof from the other adjacent structures. The roof should be considered as the "fifth facade."

#### IV. STOREFRONTS AND GRADE-LEVEL SPACES

##### A. Statements of Intent

1. Provide the pedestrian with an inviting urban environment that encourages daily movement, evening activities, social gatherings at the street, and the viewing of shops and businesses.
2. Emphasize the importance of the pedestrian by providing direct access and multiple primary entryways from the sidewalk to the street level and at above-grade businesses.
3. Provide the pedestrian with a sense of safety and security along the full length of the street with transparent glass storefronts, particularly at the first two or three stories.

##### B. Narrative

Grade-level businesses have a reciprocal relationship with pedestrians – each needs the other. Transparent storefronts and direct access at grade makes them both aware of each other's existence and also signals that there is a constant opportunity for meeting and exchange between them. With transparency, communication is easy; without it, products cannot be seen and spontaneous interest cannot develop. Ideally,



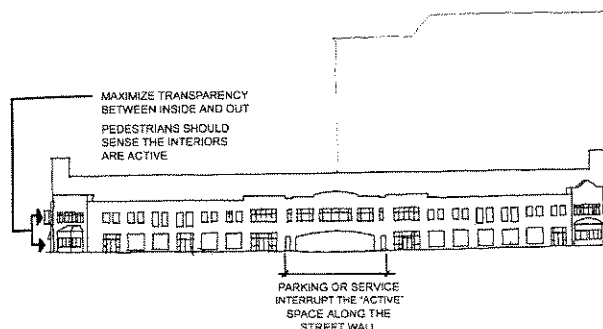
Building transparency is a "no pressure" way to welcome pedestrians into their business establishments.

glazing at the street forms a continuous rhythm of openings and entrances that maintain the interest of the pedestrian. When that transparent line becomes opaque, however, it should be of limited extent and designed to maintain a sense of rhythm.

When storefronts and grade level spaces provide opportunities for pedestrians to view interesting merchandise, or to view daily commercial and business activity, the public will explore the street.

##### C. Guidelines

1. Customer entrances should be clearly defined and highly visible. Provide primary entry from the street into businesses at grade, and provide additional secondary entries into the building from the street where appropriate.
2. Portions of the storefront at the building line may be set back to further articulate grade-level spaces and to provide opportunities for additional pedestrian amenities. Seats, landscaping, and other pedestrian conveniences must remain out of the clear movement zone of the sidewalk. Building setbacks offer possible locations for these amenities as well as for bicycle racks.
3. Provide a pattern of transparent glazing at both grade and second floor levels to increase visual communication between inside and outside and to increase the



Provide a maximum line of transparency at the street level. Keep opaque building walls to a minimum.



Minimize linear frontage of streetfront loading areas.

pedestrian's sense of safety. Consider integrating transparency into building entryways located near storefronts.

4. To the greatest extent possible, maintain glazing at the street level as an uninterrupted pattern. Where it must be broken, minimize the amount of opaque wall surface between window segments.
5. Grade level businesses should provide loading and trash collection accessways placed between storefronts. However, trash collection, service, and loading areas should be, to the greatest extent possible, screened from public view.
6. Grade-level businesses and storefronts should provide features and pedestrian-oriented amenities at the street, such as display windows, awnings, etc.
7. Exterior lighting at the storefront or grade-level business along its full length is encouraged. Where lighting is provided, fixtures should be attached to the façade with the bottom of the fixture at no less than 8 feet above finished grade.

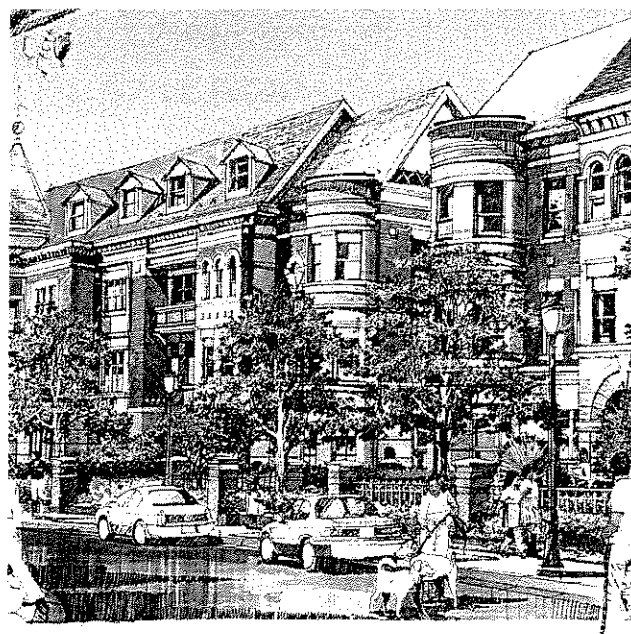
## V. RESIDENTIAL BUILDINGS AND FRONTAGES

### A. Statements of Intent

1. Residential uses are encouraged throughout the Village of Rocketts Landing. Building forms and façades that are both urban and residential are encouraged. Likewise, mixed-use residential buildings, with retail space below residential units, are encouraged.
2. Building frontages and entrances are encouraged to be at or near the sidewalk.
3. The use of intermediate spaces between the public and private realms, such as porches and balconies, is recommended.
4. Encourage design that provides the resident with a sense of privacy and the pedestrian with a sense of security resulting from visual oversight of the street by residents.

### B. Narrative

Urban centers require residents to bring them to life and then to keep them active on a 24-hour basis. The continuous use of the streets, shops, restaurants, walks, and bike trails by



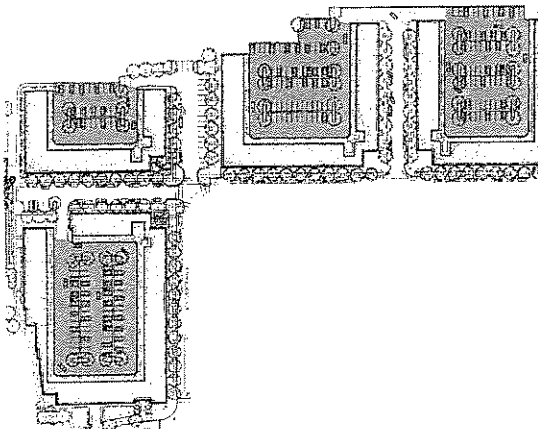
residents - and by those who visit – creates a comfort and interest that attracts newcomers and assures return visitors. Nothing draws people to a place like an active community. Continuous use communicates that a place has already established itself as a safe environment, as well as one that invites repeated exploration and promises new features to discover.

The residential portions of the Village of Rocketts Landing should be designed to feel like a neighborhood that is safe and secure, yet has access to all the amenities and features an urban environment makes possible. Porches and balconies serve as “transition” elements between the private residences and the public street. Off-street parking, either in parking structure or hidden from view behind surrounding builds, reinforce the pedestrian-oriented character of the street.

In addition, small landscaped plazas may be provided at principal entrances and corners where people can relax and observe in comfort and shade. All of these features reaffirm that residents belong in an urban environment, and that their homes can be inviting, safe and comfortable, with an urban sensibility.

### C. Guidelines

1. The design and scale of the architectural façade and the provision of its details and features, particularly at grade and



*With parking placed behind the buildings, the building front can again adjoin the sidewalk.*



Architects, PC © 2002

*Residential buildings offer urban centers the opportunity to populate sidewalks and shops, which in turn, attract visitors to join them.*

second levels, should be residential. Provide a select combination of features, including porches, balconies, recessed entries, bay windows, trim and window detailing, brick patterning and belt courses, articulated corners, and cornice detailing.

2. Provide an ordered, human-scaled system of architectural elements on the building's face. Windows and doors should tend to align, and a sense of rhythm and pattern should be present.
3. Principal residential building entrances should be highlighted and made distinct from any adjoining store and business fronts.
4. The ground floor should be elevated above finished grade to achieve a greater sense of privacy and security from the street for the resident.
5. Consider articulating or emphasizing building corners with quoins, medallions, patterned brick, or stonework.
6. Parking for residents may be made available in the parking courts enclosed by residential perimeter block apartment buildings, in the parking structures throughout the Village of Rocketts Landing, or as is available on the street.

## VI. CANOPIES AND AWNINGS (NOTE: SEE OUTDOOR DINING GUIDELINES FOR ADDITIONAL INFORMATION)

### A. Statements of Intent

1. Protect the pedestrian from rain, wind, glare, direct sunlight, and reflections. Utilize systems that are multi-functional and multi-seasonal.
2. Incorporate architectural design elements to the street that serve as visual cues to the pedestrian about nearby shops and business services.
3. Ensure that awnings and canopies complement their architectural context and are appropriate for the both the individual building and the entire street, while still providing establishments with the opportunity for individual expression.

### B. Narrative

The architecture along the street frames the public domain, while its detailing acknowledges those who walk along its length. The optimal street environment allows continuous communication to occur between the inside and outside, and its detailing encourages such exchanges. Awnings and canopies are accents or



*Awnings provide protection from the elements and draws the attention of passersby to the establishment.*



*A building canopy can serve as a visual amenity as well as shelter for building occupants and pedestrian.*

exclamation points to architectural statements, and mark thresholds between inside and outside and the transition from public to private. They therefore should communicate on two levels: as a definer of the public realm, and as an expression of the establishment's individuality. They dramatize the context of the urban space as well as entice passersby into the shops and businesses they enhance.

### C. Guidelines

1. Weather-protection features such as awnings, canopies, porticos and entry elements should be provided at building entrances. Canopies typically refer to elements extending perpendicular from a main building entry towards the street. Awnings typically refer to elements which extend over and shade storefront windows of commercial businesses. Awnings may also be used as decorative architectural features, such as in the mid-height floor windows of a hotel.
2. Canopies should frame entrances. Posts which support a canopy should not interfere with the clear movement zone of the sidewalk. Consider the design of other methods of structural support, such as cables or rods attached to the building and extended out to hold the canopy from above.
3. A series of awnings provided along an establishment's facade should maintain a consistent design.
4. Awnings may be located at grade- and second level windows. The width of an awning would typically match the width of the building's opening for the window. Other locations for awnings may be considered, but are subject to review and approval.
5. Canopies and awnings should be of fire-resistant material, or of metal and/or glass treated to withstand oxidation, corrosion, and deterioration from

airborne salts. Awning fabrics will vary, and the basis for selection should include color retention and durability.

6. Awnings can be of various forms and sizes, but should not extend more than 4 feet from the face of the building and should not be lower than 8 feet above finished grade.

## VII. FENCING AND RAILINGS (AND TEMPORARY BARRICADES)

### A. Narrative

Fencing in urban contexts should work with the spatial definition of the street as well as complement the adjacent architecture. It can also be used to conceal service and loading areas as well as reduce the negative impact of noise and wind on an important open space. Fencing can also convey a sense of protection and privacy.

A railing should express the character of the architectural façade to which it is attached. Railings may be located at parapets, at balconies, or act as accents over fenestration. Metal railings should be appropriately protected from deterioration, with colors and finishes that complement the architectural façade. Railing design brings scale and detailing to the building's facade and establishes a finer visual amenity at the street.

In the Village of Rocketts Landing, fencing may be of metal, masonry, a combination of both, or any other approved materials. Metal fencing design is developed through a selection of picket styles and their repetition between posts, as well as through the detailing of the posts and various connection points. Its overall height, the thickness of the pickets, and their regular spacing will convey its particular sense of enclosure.

The design of a masonry "fence," or screenwall, is articulated through the choice of its brick patterning and the coordination of its colors and textures. The location and emphasis of shadow lines can also be used as a design element when the placement of brick projections is considered.



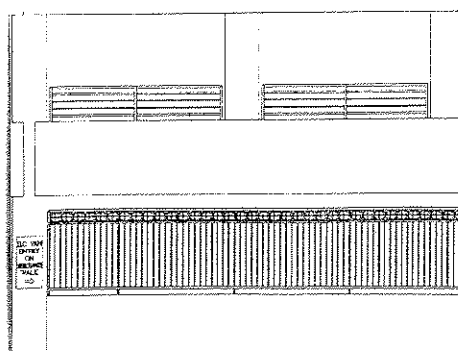
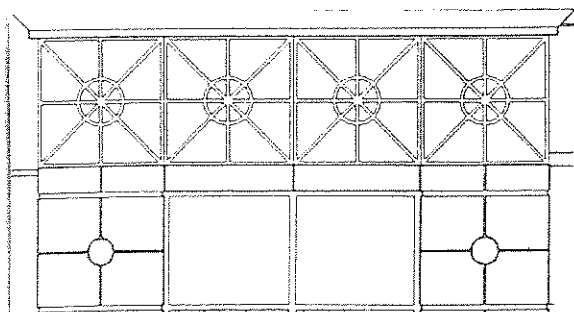
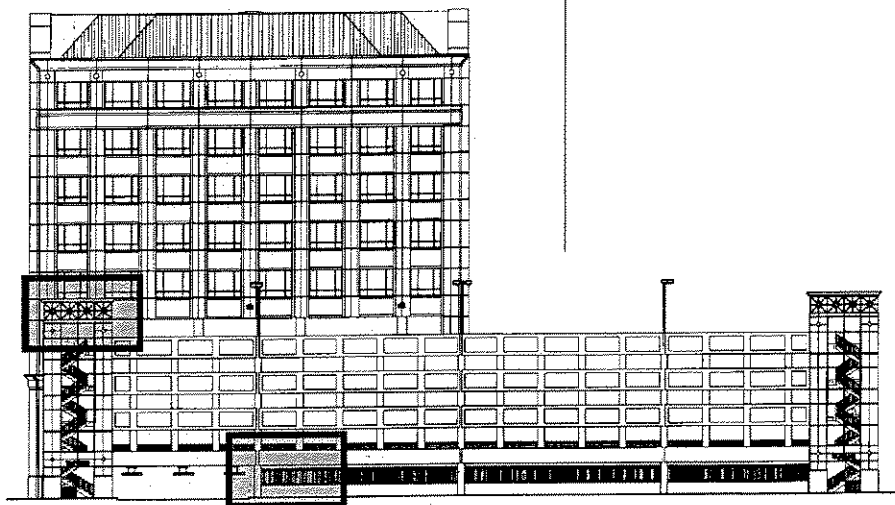
*A strong railing design works well with the simple lines of the architectural façade.*

Temporary barricades, on the other hand, are used at street entrances to allow only short-term alterations of its function as a vehicular passageway. They play no permanent role in the routine life of the street, but they are critical in allowing the community to periodically claim their public realm for certain special or festive occasions.

### B. Guidelines

1. Railing design is typically the manipulation of metal bars into new or traditional forms that are then applied as features of the architectural facade. When placed in succession along a length of a façade, they create a pattern. In the Village of Rocketts Landing, those forms and patterns may be innovative or traditional, as well as referential to the area's historical importance.
2. Railing design may use metal bars that vary from 3/4 of an inch to 2 inches or greater. Bar thickness should be determined by the level of refinement desired in the design and the distance or height from which it will be viewed. For any continuous fencing, metal color finishes should be coordinated and complementary to their architectural context.

3. Exposed metal should be treated to withstand oxidation, corrosion, and deterioration from airborne salts in coastal environments. Fencing may be of metal, stone, masonry, or an approved combination thereof. Metals should be bronze, brass, stainless steel, steel painted of a color or colors which are compatible with finishes of adjacent buildings, or other approved materials.
4. Metal fencing and gates typically are made up of horizontal rails that attach to thicker metal posts. This basic framework provides an adequate structure that can then easily support a variety of picket designs and panels.
5. Metal fence posts may be 1-4 inches thick of square or round tubing that may be steel or aluminum. They are typically set in concrete footings. Metal fence rails may be 3/4"-1" thick of square or round tubing or solid bars that may be steel or aluminum.
6. Consider maintenance access when selecting the location or placement of fencing and railings. It should remain easy to reach all sides that require periodic paint or coating applications, mortar replacement, anchoring, inspection, and cleaning.
7. Drainage along the bases of metal fencing and screenwalls should be provided so that unintended surface water does not collect behind these elements.



Decorative and functional railings at a parking structure. One acts as a cornice, the other secures grade-level interior space.

## VIII. LOADING AND TRASH COLLECTION AREAS

### A. Statements of Intent

1. The visual screening of loading and trash collection will assist to maintain the street space as an environment for pedestrian comfort and safety.
2. Building service areas should be concealed from public view while maintaining interior docks and trash collection points as functional and accessible spaces.
3. Minimize curb cuts and service access points along building frontages.
4. Minimize the linear frontage of service areas along the street and maximize the amount of storefront space.

### B. Narrative

Locating loading and trash collection areas within the block should be done to maintain a high quality public realm for pedestrians in the Village of Rocketts Landing. In addition, distributing the minimum number of service access areas around the perimeter of the block should help to maintain the storefront line as continuous and unbroken at the street. The less separated one store, one office, one entrance or glazed window is from another, the more continuous will be the pedestrian experience.

A single service area located within the block should be accessible to the commercial, retail, and residential tenants. Loading and trash collection areas in a building that are linked to each other through corridors and service elevators allow the best use of shared service facilities. The streetscape remains hospitable and the most efficient use is made of the building's total square footage.

### C. Guidelines

1. Conceal loading and trash collection areas within the building or within the interior of the block.
2. Disperse or consolidate service areas as deemed best to minimize service area frontage along the street.
3. Avoid or minimize service access into buildings from primary pedestrian streets within the district. Where exceptions must occur, provide screen walls or other devices to minimize the impact of the service court along the street.
4. Link internal service areas to each other with corridors and to the floors above with service elevators.
5. Provide recessed, automatic roll-up service door systems with unobtrusive materials or subdued, durable paint finishes on the exterior face. Metal surfaces should be coated or otherwise treated to withstand oxidation, corrosion, and other deterioration from airborne salts.
6. The loading and trash collection spaces within the building should be arranged so that no maneuvering directly incidental to entering or leaving a loading space will be on any public street, alley, or walkway.
7. Each loading and trash collection space should have maneuvering areas with adequate and direct access to the street and adequate vertical clearance.
8. Loading and trash collection areas and entrances should be provided and maintained with a concrete surface.
9. Loading and service areas should be provided with drains and wash-down facilities.

## EXHIBIT 3

HENRICO COUNTY  
VILLAGE OF ROCKETTS LANDING GUIDELINES

## LANDSCAPE DESIGN GUIDELINES

I. TREE AND PLANTING  
RECOMMENDATIONS

## A. Introduction

Trees and plants serving as a buffer between the sidewalk and the street encourage regular pedestrian use of the sidewalk. The summer sun becomes less glaring with a leafy tree canopy, the vehicular traffic becomes less intrusive to the pedestrian with a buffer of green placed between them, and the environment becomes more appealing for a comfortable walk to a nearby destination.

A quick glance at the trees and plants lining an urban street reveals the variety of purposes they serve. Some act as buffers, keeping pedestrians at a safe distance from traffic. Others provide much desired shade on hot summer days. Still others frame points of interest along the streetscape, or call attention to a particular entrance to a building. Some may even provide a pleasant place to sit while enjoying a lunch from the neighborhood deli. In general, plants and trees enhance the street environment, reinforcing the public realm of the street as a place for the pedestrian, and as a place for social interaction within an urban setting.

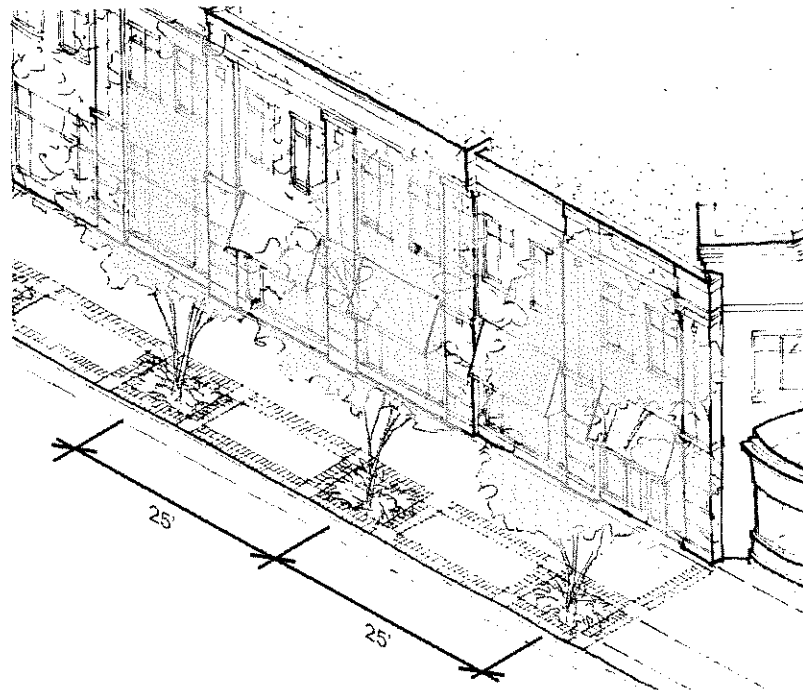
A well-planned urban landscape encourages individuals to walk rather than drive when traveling distances of a quarter-mile or less. Pocket parks linked by continuous street landscaping make the street feel more comfortable. Extended throughout and between districts, street landscaping allows pedestrians to feel that the sidewalk is a realm of the pedestrian.



*Street trees add to the pedestrian comfort level.*

## B. Guidelines

1. Street trees and plants selected should be appropriate for the street conditions they are placed within. Consider whether or not trees and plants will be in shade or sun most of the day, or at what times of the day they will be impacted by direct sun or shadow. Consider varying tree types or strategies on north and south sides of the same street. Consider varying tree species per street or block to avoid widespread tree blight in the future.
2. In the street furniture zone of the sidewalk, provide trees spaced at regular intervals and centered in tree wells. The spacing should not be less than 25 feet on center and not more than 40 feet on center.
3. Coordinate alignment between trees on both sides of the street and maintain that

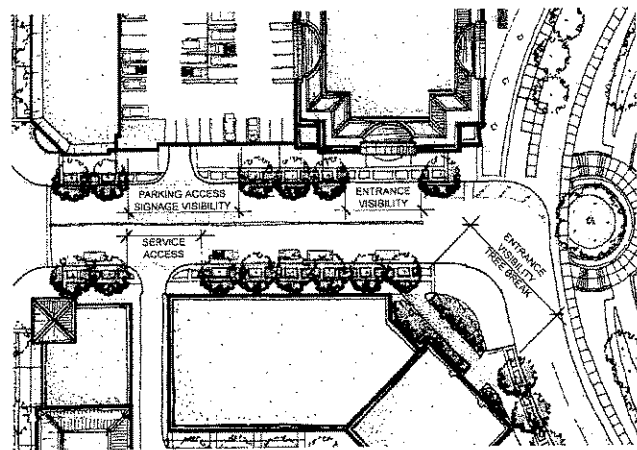


*The preferred spacing of street trees is 25 feet on center.*

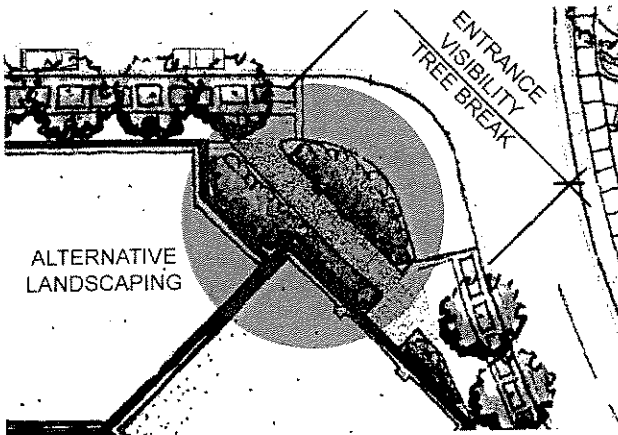
alignment as much as possible. Street tree intervals may be interrupted by vehicular accessways, utility access locations, street furniture requirements, or the approved highlighting of special building signage or façade aspects.

4. Shrubs or other low plants may be used in place of street trees when tree canopies will block a view to a special building façade, architectural feature, sculpture, or signage. The alternative planting should be coordinated with the feature being highlighted.
5. Between street tree wells provide ground cover plants or shrubs that are capable of withstanding dry or drought conditions. Maintain ground cover year-round. Otherwise, the tree well becomes a depository for litter and degrades the appearance of the sidewalk and the adjacent businesses.

6. Soil conditions should be considered in the selection of tree well sizes. For more clay-based soils, a 5-ft. x 8-ft. or 5-ft. x 6-ft. tree well is recommended. In soil conditions more favorable to growth, tree well sizes may be reduced, but should not be less than 5-ft. x 5-ft.

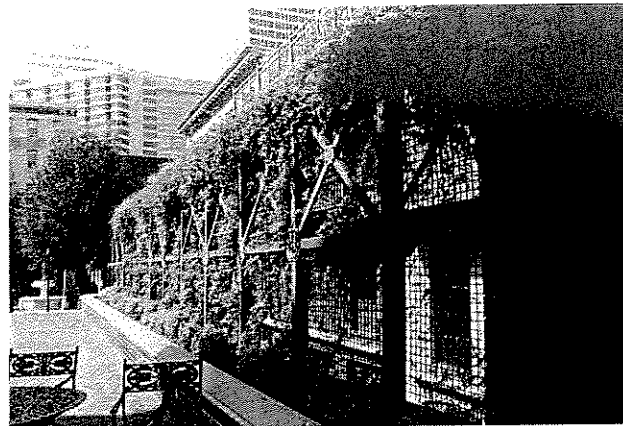


*The line of street trees may need too be broken where parking access, critical signage, major hotel and theatre entrances, and arcades need to be seen from the street*



Provide alternative landscaping to street trees to maintain a "green line" along the sidewalk.

7. Tree grates should be limited to sidewalks where conditions contribute to a narrow clear movement zone. ADA-compliant grates for such conditions shall be utilized. Grates should be installed on ledges so that a minimum of 6 inches of air space is maintained between the bottom of the grate and the top of the graded soil in the tree well.
8. The caliper of a planted tree should be dictated by the size of the tree well and soil conditions. A tree with a caliper not greater than 2 1/2" - 3" should be placed in 5-ft. x 5-ft. tree wells due to the reduced area prepared for the tree root system. Trees with a caliper not greater than 3" - 3 1/2" should be placed in 6-ft. x 6-ft. or 6-ft. x 8-ft. tree wells.
9. Ornamental trees should be planted no further than 12 feet on-center. They may be used to highlight special features of the urban landscape. They may also be used to provide color and variety to the landscape. Ornamental tree usage at street intersections can supplement regular street tree plantings on roadways with medians, greens, roundabouts and squares.
10. All utility lines, particularly lateral sanitary sewer lines, should be designed so they will not interfere with tree well locations.

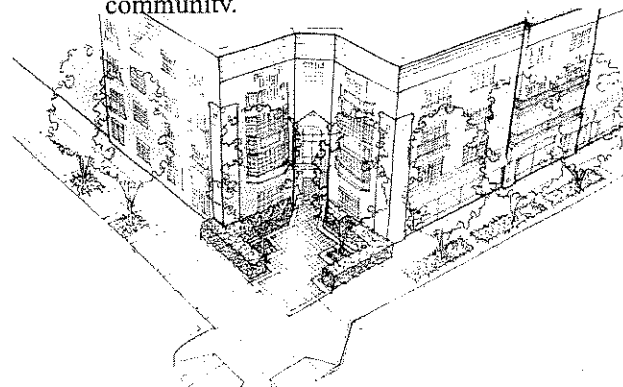


Consider "plant walls" as an alternative to street trees

## II. Urban Park Landscaping

Urban parks, plazas, and squares should provide the Village of Rocketts Landing with a variety of public gathering places. They should be linked by tree-lined pedestrian walkways and furnished with a range of seating types, water features, planting schemes, recreational opportunities, and attractive lighting. Parks, landscaped plazas, and squares should harmoniously blend the fabric of the Village of Rocketts Landing with nature and the public realm. They should be safe, comfortable, and interesting.

Landscape plazas should have numerous entrances and exits, be free of high hedges and walls, offer a variety of seating, and directional choices. They should provide opportunities for lavish flower and shrub beds, as well as provide for relaxation and neighborly conversations in a tree-shaded environment. Timely security checks and daily maintenance will assist in the creation of safe places for the community.



Use plazas as landscaping opportunities to carry a comfortable environment through areas where street tree lines have been broken.

### III. PLANTERS

#### A. Introduction

In an urban environment, planters offer the opportunity for vegetation in spatially constricted areas. Planters bring an aesthetically pleasing element to the public realm and provide an urban environment encouraging and inviting to pedestrian travel. Planters offer an opportunity to present vegetation together with architectural detailing. They both add character to, and unify the character of, the public realm, enlivening the urban experience.

Planters are, in fact, a clear indication of the significance of pedestrian activity in urban environments. They allow plants to act as sunscreens as well as wind buffers. They may serve to delineate special features within the streetscape such as entry points or small seating areas. They may also be used to provide privacy for outdoor diners, separating eating areas from travel paths.

Planters need to be selected for their association with a given context as well as their appropriateness for the plants they are intended to support. Plants and their containers need to be compatible, i.e., the container (and liner, if used) need to be of a construction, volume, form, and size to ensure the healthy life of the plant.



*Planters enhance the presentation of an outdoor café and soften the line of the railing.*

In summary, for planters to be a successful addition to the urban context, they must work on three levels: they must complement the architectural context in form, detailing, color, and materials; they must be appropriate to the plants they will contain; and they must be properly maintained for their continued enhancement of the public realm.

#### B. Guidelines

1. Planters, or the plants they contain, should not extend into the clear movement zone of the sidewalk. See the streetscape guidelines for clear movement zone widths.
2. Planter locations should coordinate with other functions at the sidewalk, pedestrian way, public plaza, and setback areas along building frontages. Planters outside the sidewalk's street furniture zone should be encouraged at the following locations in the public realm: storefronts, perimeter railings of outdoor cafes and dining areas, plazas, and building entrances.
3. Container or planter gardens may be utilized in outdoor cafes to define their outer boundaries, to soften the "feel" of the space, and to provide visual interest and enjoyment for the café's patrons as well as passersby.



*Planters should complement the building façade it adjoins in both color and finish materials.*



*Landscaping, plants, and planters should work with the architecture.*

4. Planter design, material, and construction should be appropriate for the plants they contain and sustain the plant for its expected life. Planters should provide for adequate drainage, and conversely, be able to retain adequate water amounts, depending on the requirements of the plant.
5. Planter design, materials, size, and form should complement their contexts and be of a scale appropriate to their environment. Planter shells or outer decorative covers should be stone, freeze-proof clay, decorative finished concrete, metal, select woods, or an appropriate combinations thereof.
6. Recommended select woods are teak, cedar, and ipé. They are to be stained, oiled, and/or clear-coated and are to be

maintained with periodic refinishing. Painting of selected or approved wood for planters might also be considered.

7. Planters that are plastic or obviously plastic in nature are prohibited. Planters of composite materials appropriate to the urban environment may be approved by the regulating authority.
8. The establishment owning and providing the plants and planters shall be responsible for the well maintained appearance and proper maintenance of the planters and the plants they contain. The owner should ensure plants and planters do not obstruct the clearance required in the movement zone of the sidewalk.
9. Planters and their contents are subject to review and approval.



*Shade, beauty, presentation – landscaping should be both functional and aesthetic*

## EXHIBIT 4

HENRICO COUNTY  
VILLAGE OF ROCKETTS LANDING GUIDELINES

## STREETSCAPE DESIGN GUIDELINES

## I. STREETSCAPES

## A. Narrative

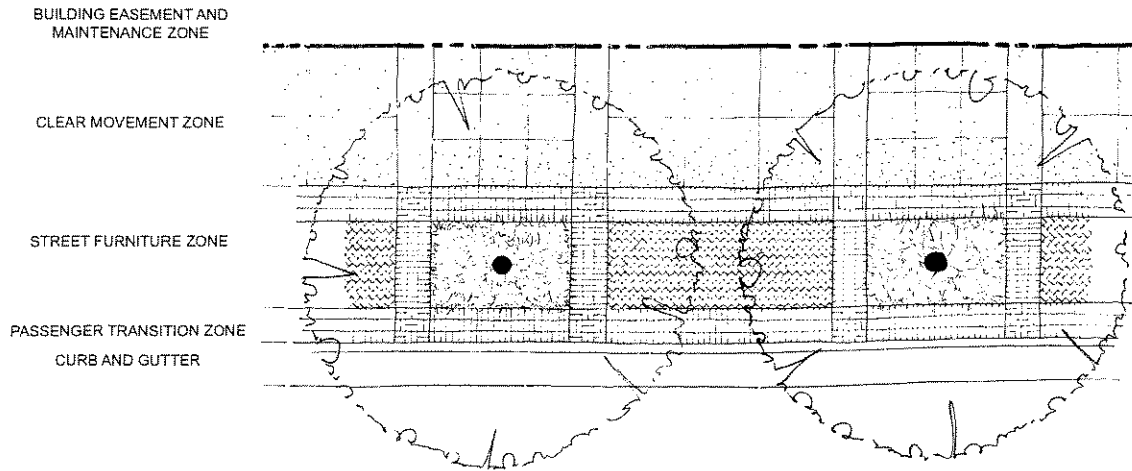
1. The success of a mixed-use district lies in the constant use of its sidewalks and the various pedestrian ways provided along its parks and through its plazas. Continuous pedestrian activity means the ongoing opportunity for the interaction and exchange of people with each other and with the shop owners and service providers who own and operate the street level shops or the employers and employees who work in the office spaces above. A vibrant mixed-use district has many of the basic activities of daily life placed within walking distance of each other, and provides a continuous stream of walks and routes linking together the various elements of the neighborhood.

## B. Guidelines

1. Provide the streetscape as a continuous space with a clear division of four (4) fundamental spatial zones: the building easement and maintenance zone, the clear movement zone, the street furniture zone, and the passenger curb transition zone. The typical layout of these zones within the overall streetscape is illustrated in I.B.1.a.
2. The building easement and maintenance zone is the easement/encroachment area where private property owner elements may extend into the streetscape area. Through zoning regulations, the building easement and maintenance zone may be deemed an easement

or an encroachment. Along mixed-use and commercial streets, building foundations typically project into this zone below grade, while transition elements (ramps, stairs, etc.) as well as decorative accoutrements (e.g., flower boxes) project into this zone above grade. Along residential streets, transitional elements such as porches and stoops, together with balconies and bay windows, typically project into this zone.

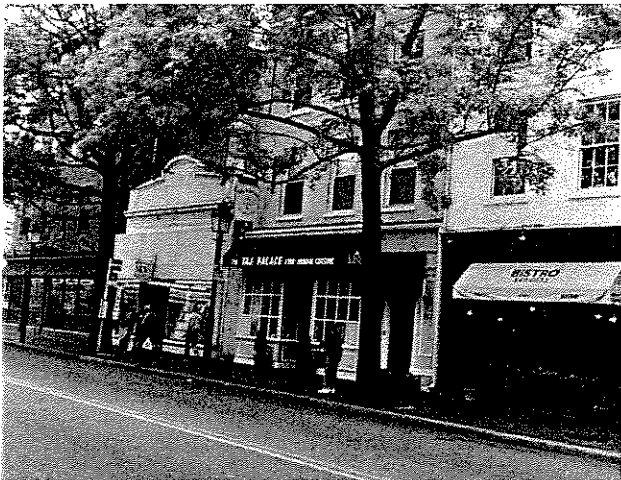
3. The clear movement zone is the minimum width of the pedestrian path that must remain open and unobstructed. In commercial areas, the minimum width should be 8'-0". Along residential streets, the width should be a minimum of 5'-0". For multipurpose paths (those which are intended for bicycles as well as pedestrians) the width should be a minimum of 8'-0".
4. The street furniture zone typically contains many of the pedestrian-oriented amenities of the sidewalk. These include kiosks, directories, lighting, seating, flagpoles, banners, and waste receptacles. Street furniture zones are typically placed between the clear movement and the passenger transition zone. Street furniture elements should be visually coordinated, predictably distributed, and neatly displayed in an orderly manner. Street furniture may not project into the passenger transition zone.
5. As a standard, all street furniture zones should have street trees as their main component. If street trees cannot be



*I.B.1.a The different zones of the sidewalk.*

accommodated, other landscaping should be provided. Tree grates and the reduction in tree well size required to accommodate a tree grate should only occur as the last option to retain trees along the street. If an alternate street tree area is not available, provide appropriate plantings for the available area. See the Landscape Design Guidelines for further information on street trees.

6. The passenger transition zone is the area directly behind the back of the curb allowing for passenger movement between the sidewalk and the



*Spacing between tree wells and lampposts allows easy access to the sidewalk from cars dropping off passengers along the curb.*

automobile. It falls between the street furniture zone and the curb and is meant to give space to vehicular passengers getting in and out automobiles within parallel parking spaces.

7. In general, providing the (4) fundamental zones of a streetscape may be accomplished with a variety of means. While the standard pattern, as illustrated in I.B.1.a, may be typical, it is not intended to eliminate options and variations. Indeed, variations in streetscapes are certain and necessary, as different types of streets serve different purposes, requiring unique and individual design. A variety of options may be anticipated:

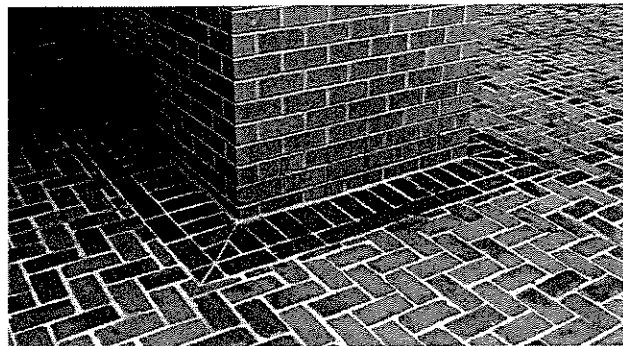
- a. A street, or portion thereof, with the street furniture placed directly adjacent the building, in the building easement and maintenance zone. This may be expected in areas which have sidewalk cafes and/or outdoor dining, or when a building entry is set back from the street to accommodate an entry plaza.

- b. A street, or portion thereof, with an arcade or colonnade providing covered passage along a portion of the sidewalk. This covered passage may extend out towards the sidewalk and occupy the street furniture zone.
- c. A street, or portion thereof, with diagonal parking, street trees provided in tree islands along the block, street lighting provided from wall sconces affixed to the building, and a clear movement zone provided from the back of curb line to the building. This prototype is typically found in dense, commercial areas.
- d. A street, or portion thereof, with a continuous landscaped verge, occupying the street furniture zone as well as the as the passenger transition zone.
- e. A street, or portion thereof, along which the streetscape area may become an extension of a building entry plaza extending across all of the streetscape zones. This is typically found at the entrances to theatres, conference halls, hotels and other buildings with a high volume of public use.

In each case, however, while accommodating the variations required for a vibrant community life, the required clear movement zones must be maintained.

- 8. The width of the streetscape (i.e., the strip of land between the back of curb line and any building elements) should be 8'-0" minimum, typically. This area may be a continuous planted verge along some roads, or a continuous sidewalk along some streets, depending upon the purposes of the street and the adjacent buildings. Typically, however, this 8'-0" dimension immediately behind the back of curb will contain both plantings as well as hardscape features. For a description of typical streetscape zones, see illustration I.B.1.a.

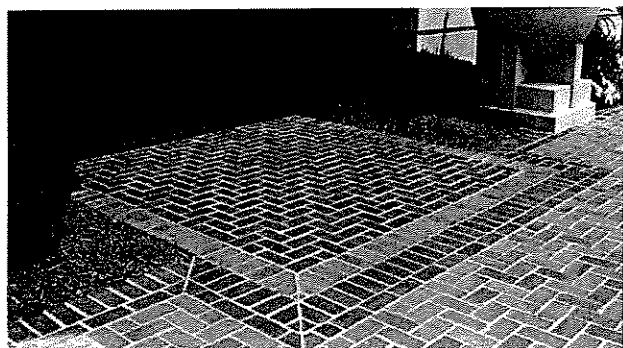
- 9. Finish patterns should emphasize the zones of the sidewalk, and should particularly distinguish the edge of the streetscape as it adjoins the street, visually marking this area of transition.
- 10. Finished surfaces of sidewalks should be of brick, concrete or stone, or an appropriate combination of these materials. The clear movement zone should consist mostly of slip-resistant surfaces and textures. Various methods of finishing concrete provide for slip-resistant surfaces. Compliance with the current ADA Guidelines for sidewalks



*Changes in the sidewalk pattern may highlight the base of a building and its arcade columns . . .*



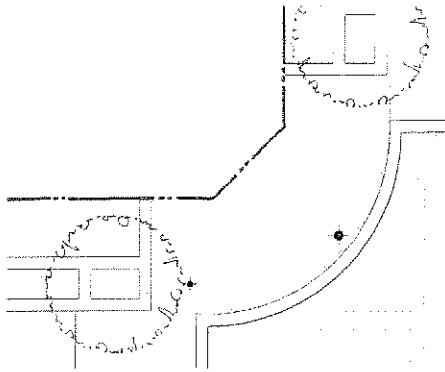
*. . . the turn of a corner . . .*



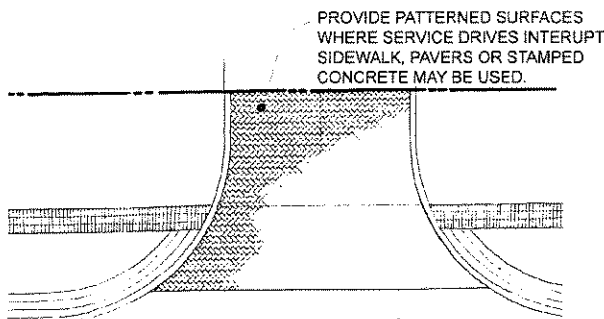
*. . . and the principal building entrances.*

and crosswalks is required throughout the district.

11. At special intersections and as an optional design, sidewalk street corners may be laid as an uninterrupted field of brick in a herringbone pattern. The finish materials and pattern of the sidewalk should be maintained through the area of the curb ramp. The use of "two curb ramp crosswalks" is encouraged to provide for a safer pedestrian environment.
12. At service entry drives, the sidewalk material should continue across the drive to reinforce the clear movement zone and highlight the pedestrian way. However, a distinguishing band of material should clearly highlight the edge of the drive, visually demarking the



*An optional paving finish material at sidewalk corners is an uninterrupted field of brick arranged in an herringbone pattern.*



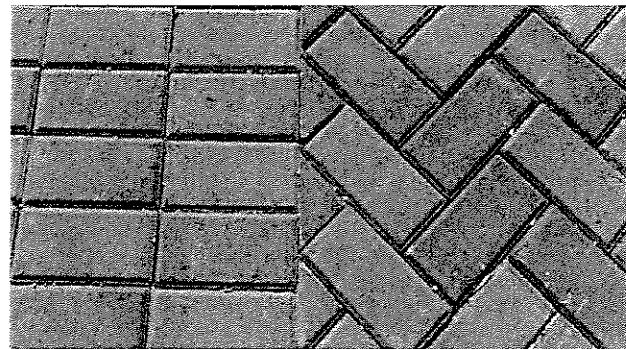
*Driveway aprons should interrupt the clear movement zone of the sidewalk and should extend to the building frontage line.*

transition from the sidewalk to the crossing driveway. The apron of these entry drives would typically be concrete.

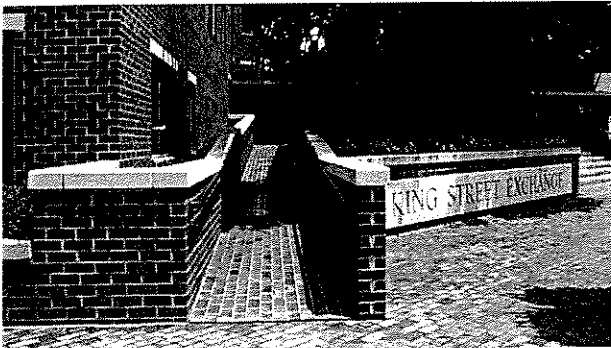
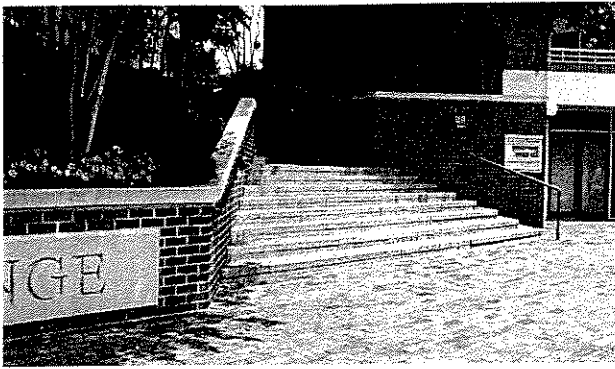
## II. PEDESTRIAN WAYS

### A. Guidelines

1. Pedestrian ways through parks and plazas should orient the pedestrian to significant destinations, while connecting to other public ways. Pedestrian ways shall comply with the current ADA Guidelines.
2. Along pedestrian ways, recesses resulting from building setbacks along the sidewalk should be enhanced as special urban places. These recesses may become pocket plazas, landscaped gardens, or seating areas.
3. Pedestrian paths or trails through parks and landscaped or natural areas should be a minimum of 5'-0" wide. Bicycle trails through parks and landscaped or natural areas should be a minimum of 5'-0" in width. Multi-purpose pathways, those which are intended for shared-use by bicyclists and pedestrians, should be a minimum of 8'-0" wide.
4. The surface of bicycle/recreational trails through parks and landscaped or natural areas must be both smooth and durable. Acceptable materials may include concrete, asphaltic pavers, wood plank,



*Bands of brick are used to define sidewalk edges or bounds, with a herringbone pattern used as the field of special areas of the sidewalk.*



*This design provides universal accessibility as a site feature, well integrated with the landscaping and able to easily accommodate signage.*

crushed rock, pea-sized gravel, bound wood chips, coarse gravel, sand, or unbound wood chips.

5. Pedestrian pathways and trails that extend through parks and landscaped or natural areas should be provided with seating and lighting along walkways and at places of interest. Provide openings to views along pedestrian ways, with seating areas at the viewing points. Provide pedestrian scale lighting sufficient to illuminate the walkway and any seating areas.



*Pedestrian ways should frame significant views at either end, orienting the pedestrian to destination point.*

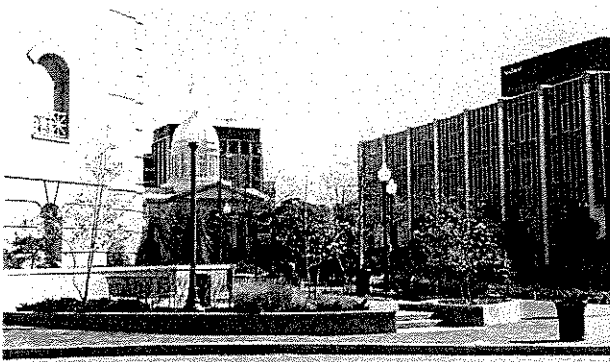
### III. ARCADES/COLONNADES

#### A. Guidelines

1. Arcades/colonnades may be extended over sidewalks as a shading alternative to street trees. If proposed, the required clear movement zone must be maintained. Yet, the necessity of a clear movement zone should not prohibit the leasing of space within the arcade/colonnade.
2. The interiors of arcades should be adequately lit to provide the pedestrian with a continued sense of security and safety. The lighting from decorative fixtures attached to the building may be used to supplant street lighting if it is supplied in sufficient quantity. Similarly, planters and other landscaping may be used to supplant the street trees.



*Arcades over the sidewalk should maintain a clear movement zone of at least 8 feet.*

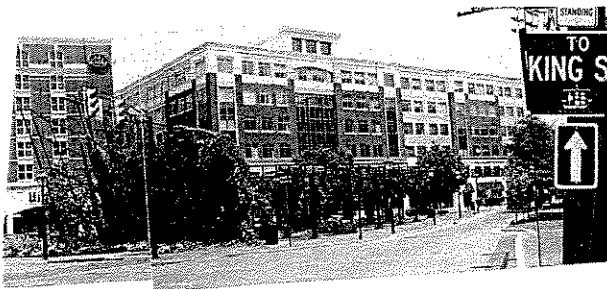


*Plazas should not disrupt pedestrian passage in the clear movement zone of the sidewalk.*

#### IV. OUTDOOR PLAZAS

##### A. Guidelines

1. Outdoor plazas may be located to highlight a main entrance to a major building or to provide a series of outdoor spaces to accommodate pedestrians. Typically, plazas are pedestrian-oriented open spaces with decorative paving, lighting, and additional street furniture. Plazas may include sculpture, fountains, and/or additional landscaping.
2. Outdoor plazas should not restrict or in any way interfere with the clear movement zone of the sidewalk. Plaza paving patterns, however, should be able to extend into the sidewalk area upon approval of the regulating authority.
3. Provide durable surface finishes for plaza paving. The materials selected, colors, patterns, and finishes should coordinate with the adjoining architecture.

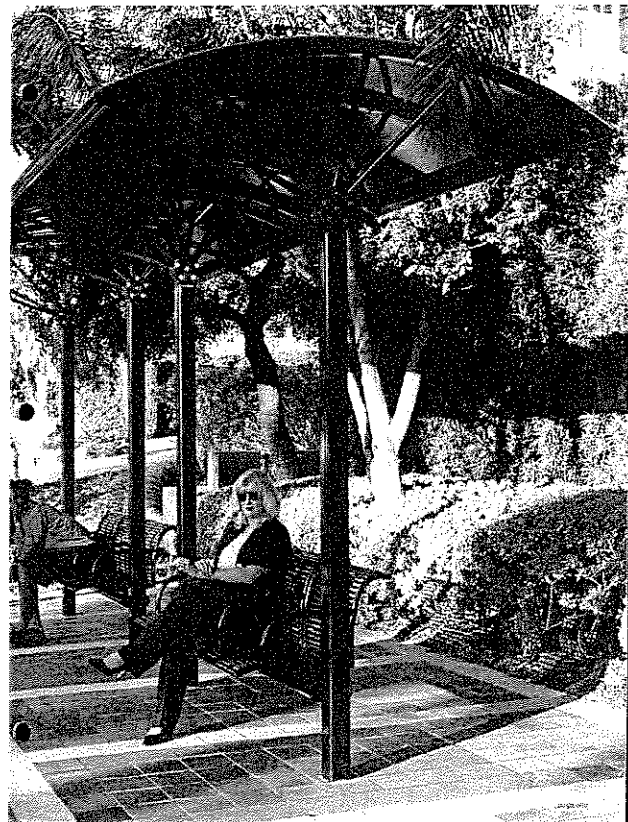


*Plazas may work as their own sculptural contribution to the urban landscape while still fitting into the context.*

#### V. SHUTTLE/BUS STOPS

##### A. Guidelines

1. Shelters for shuttle stops should provide seating, trash receptacles, and protection from the elements. If shuttles are operating during the evening, lighting at adequate levels should be provided.
2. Locate shuttle stops to most conveniently service the District. Locations near parking structures and major buildings as well as points of special interest are recommended.
3. Provide shuttle stops within walking distance to the commercial and retail areas of the Village.



*Shuttle stops should match the character of the City Center while providing for the comfort of its users.*

## VI. OUTDOOR LIGHTING

### A. Narrative

1. Lighting extends the use of a district beyond the daylight hours and into the evening, providing for the continued use of the streets and public spaces throughout the diurnal cycle. Lighting provides a sense of security and safety for the pedestrian, giving a sense of continuous habitation and oversight. This makes it a prerequisite to consistent pedestrian activity throughout the evening hours. A well-lit environment establishes the basis for the vitality of evening activities promoting public attendance, whether they are theatrical performances, concerts, dining, or late-night shopping. Lighting reactivates urban spaces for evening use, and allows the district to be an nighttime destination



*Use street lighting as an additional expression of the area's unique environment.*

### B. Guidelines

1. Provide lighting for the pedestrian along the street at the sidewalk, within plazas, and along pedestrian ways and access routes within parks, as well as in landscaped gardens and natural areas. Provide signalized traffic lighting in conjunction with the development of vehicular routes and traffic patterns. Develop the design and selection of building-mounted decorative fixtures in coordination with both the street lighting and the individual buildings. Provide lighting that both enhances the character of the district and subtly reinforces the distinct aspects of its neighborhoods.
2. Maintain outdoor lighting at a pedestrian scale that supplies adequate illumination for both pedestrian use of the sidewalk and street, and vehicular use of the street.
3. Lighting at the sidewalk along local streets in the Village of Rocketts Landing should maintain a pedestrian scale. A total height (pole and light fixture) of 14'-0" is preferred. Pole and fixture design should be complementary. A consistent street fixture should be provided throughout the district.
4. Building mounted fixtures will vary from building to building, but should be complementary to the overall character of the district as well as its individual buildings.
5. The lighting of selected building facades should contribute and reinforce the overall sense of building organization, massing, and façade treatment throughout the Village of Rocketts Landing. The light sources which illuminate building facades should

be located, aimed, and shielded such that light is directed only onto the building façade and not onto adjoining properties. Light fixtures should not be directed toward adjacent streets or roads. The use of shields and baffles are recommended to help mitigate light spread.

6. In plazas, pocket parks, and along pedestrian pathways, consider the use of low-level outdoor lighting integrated into plaza walls, stair side-walls and/or risers, and even seat- walls. The lighting levels provided should illuminate changes in elevation such as steps, ramps, and steep embankments.
7. Bollards may also be internally lit, reinforcing the visual separation of vehicular and pedestrian routes.



*Provide street pole and fixture designs that complement each other.*

## VII. OUTDOOR FURNITURE

### A. Narrative

1. Street furniture establishes the actual “making” of a place, contributing the physical elements of human habitation along the street. The provision of street furniture “accessorizes” the public space, refining the identity of a place. Street furniture typically includes seating, lighting, bollards, trash receptacles, bicycle racks, mail boxes, newspaper boxes, public telephone stations, and poles for signs, flags, and banners.

Street furniture promotes pedestrian street life with amenities and conveniences which encourage the ongoing and regular use of sidewalks and pedestrian ways. It humanizes the scale of the street, placing everyday pedestrian elements within the context of the urban environment.

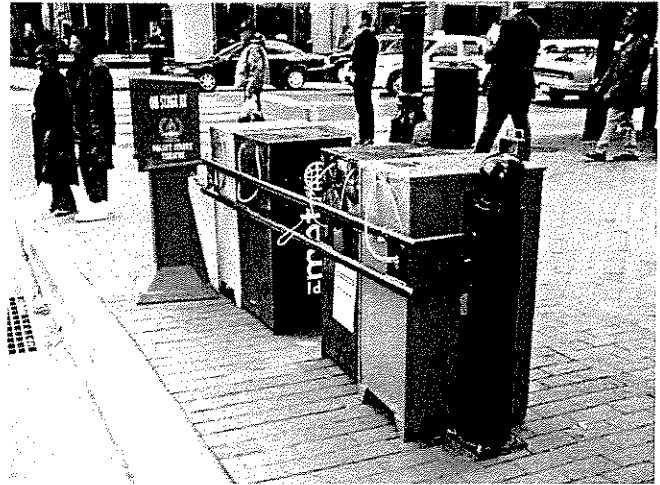
### B. Guidelines

1. Street furniture should not restrict the width of the clear movement zone of the sidewalk, whether placed in the designated street furniture zone, under an arcade, or in the easement/encroachment zone.



*Public seating should provide intermediate armrests.*

2. Coherent compositions of street furniture that utilize unifying elements should be used throughout the Village of Rocketts Landing. An understandable order or pattern for the location of these elements should be provided, foreshadowing the location of these elements to the pedestrian. Furniture style, material, and colors should complement each other to produce cohesive arrangements and designs.
3. Environmental factors such as sunlight, shadow, glare reflection, wind, and rain should be considered in the placement of seating areas.
4. Seating areas should be considered at plazas, parks, landscaped and natural areas, viewing points, and points of special interest as well as at transit stops, entrances to major buildings, and at the entry points to parking structures, eating facilities and vendor kiosks. Seating areas should be coordinated with the locations of bicycle racks. Seating areas should not obstruct building entrances and should not restrict clear movement zones. Care should be taken to insure that seating areas are sufficiently illuminated.



*Ordering street furniture makes a more favorable presentation of the street and respects pedestrian sensibility.*

5. Individual benches should have intermediate armrests for individual seating on the bench.
6. Bicycle racks should be provided at grade level in parking structures, at plazas, and at or near the entrances to major buildings for workers and visitors alike. Bicycle racks can be readily accommodated in the recess spaces of buildings adjacent to the entrances. In addition, bicycle racks should be provided along trails and at major destination points. Bicycle racks should not obstruct building entrances and should not restrict clear movement zones.
7. Bicycle racks should be of hardened steel that can withstand hacksaws and hammers. They should be securely anchored in concrete foundations or mechanically attached with bolts that cannot be readily removed. Care should be taken to insure that bicycle racks are sufficiently illuminated.

8. Public trash receptacles should be distributed throughout the Village of Rocketts Landing. Visible and conveniently located for pedestrians, receptacles should be placed at corners, in plazas, and possibly at mid-block locations along lengthy streets. Public trash receptacles should be located in proximity to restaurants, outdoor dining facilities, vendor kiosks, public gathering areas, and areas designated to hold scheduled public events.
9. Public trash receptacles should consist of an outer decorative shell and a replaceable, impact-resistant liner. The receptacle should coordinate with other street furniture – particularly street lights – in terms of material, color, and finish.
10. Bollards may be metal or textured concrete, stone, or a combination of these materials. While bollards are typically permanent, they may be removable where they are intended for intermittent use, such as in multifunctional spaces.



*Trash receptacles should be stationary and should be provided with replaceable liners.*

11. Sign poles, such as stop and advisory signs, should be of a uniform size and form and should be capped. The edge of the walk should conceal the anchorage.
12. Street furniture should be designed for long-term use and shall be of a durable material and finish. All exposed metals should be coated or otherwise treated to withstand oxidation/corrosion, abrasion, and damage from airborne salts. Maintenance will be required at regular intervals to keep the furniture items looking well kempt. All street furniture should be set plumb and level.



*Metal bollards should be treated to resist the deteriorating effects of the elements.*



*An example of stylized metal bollards used to protect a principal entrance along a boulevard.*

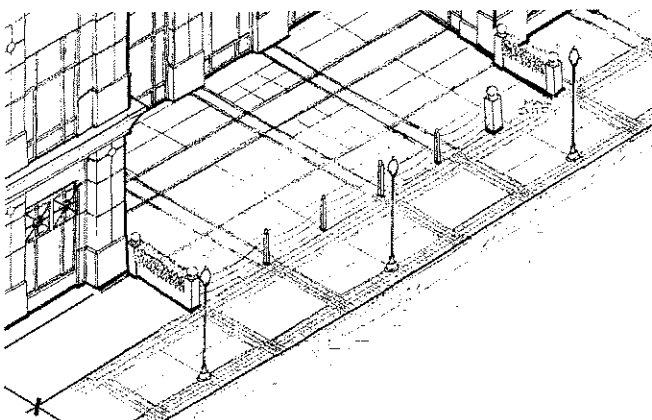
## VIII. OUTDOOR DINING AND SIDEWALK CAFES

### A. Narrative

Outdoor dining/cafes are seasonal social gathering areas when weather permits. They provide safe, comfortable places where people can stop to rest, view, socialize, and relax while they dine. They are encouraged when possible and where space permits. Successful outdoor dining areas activate and energize the street, attracting more people to participate in the life of the street, to see and be seen. A staple of the street life of contemporary culture, outdoor dining areas and sidewalk cafes assist in maintaining an active street scene. Their ability to regularly attract people throughout the day and evening assists in the promotion of adjoining shops and businesses.

### B. Guidelines

1. Locate outdoor dining areas and cafes to take advantage of views, such as parks and plazas, as well as along streets with larger streetscape widths. In addition, outdoor dining areas and cafes should be considered for interior court spaces.
2. Typically, outdoor dining areas and sidewalk cafes front along the restaurant of an adjacent building and should not extend beyond the length of the lease space.

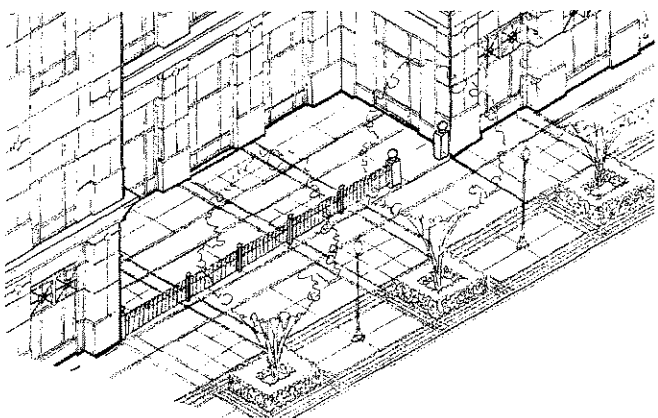


*The clear movement zone of the sidewalk should be maintained at 8 feet where outdoor cafes extend into it.*

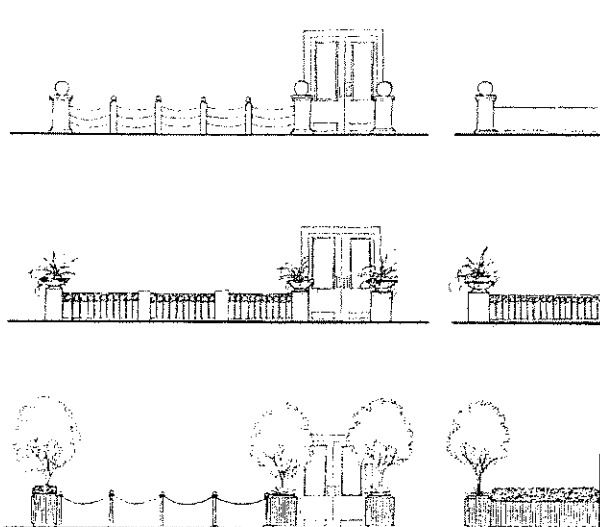


*Provide canopies or umbrellas for additional sun protection at outdoor cafes.*

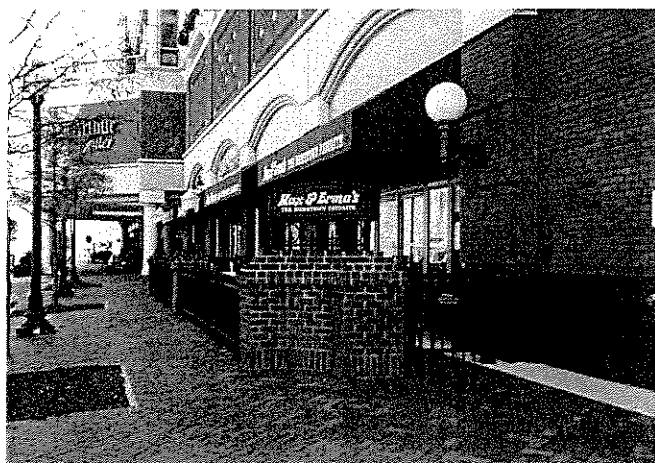
3. The design of outdoor dining areas and sidewalk cafes should be compatible to the architecture of the "parent" or "host" building. They should also be designed to complement the character of the street context.
4. No element affiliated with an outdoor dining area/sidewalk cafe, whether perimeter railings, fencing, plantings, menu board, or other item, may obstruct the width of the required clear movement zone.
5. Canopies, awnings, or table umbrellas are encouraged and may be used to provide shading and screening for the diners.
6. Exterior flooring other than sidewalk materials may be used at outdoor dining areas set back from the established right-of-way. Paint, grass, artificial turf, carpet, platforms and any interior finish materials or treatments should not be allowed.



7. The design of perimeter railings or fencing should complement the concept and materials of the restaurant's exterior and the context of the adjoining public realm. Railings and posts may be of metal, wood, and/or stone. Landscaping elements should also be complementary with the adjacent structures.
8. Fencing may be designed and constructed for permanent or temporary/seasonal installation. If the fencing is to be left in place during the off-season, it must be maintained in a well-kempt fashion. Temporary posts and railings are not permitted to be stored within public view.
9. Except for wall sconces or bracketed light fixtures, all other furnishings, amenities, accessories, and service items should be removed from the outdoor café area off season. When stored, any outdoor café items or furnishings should be concealed from public view.

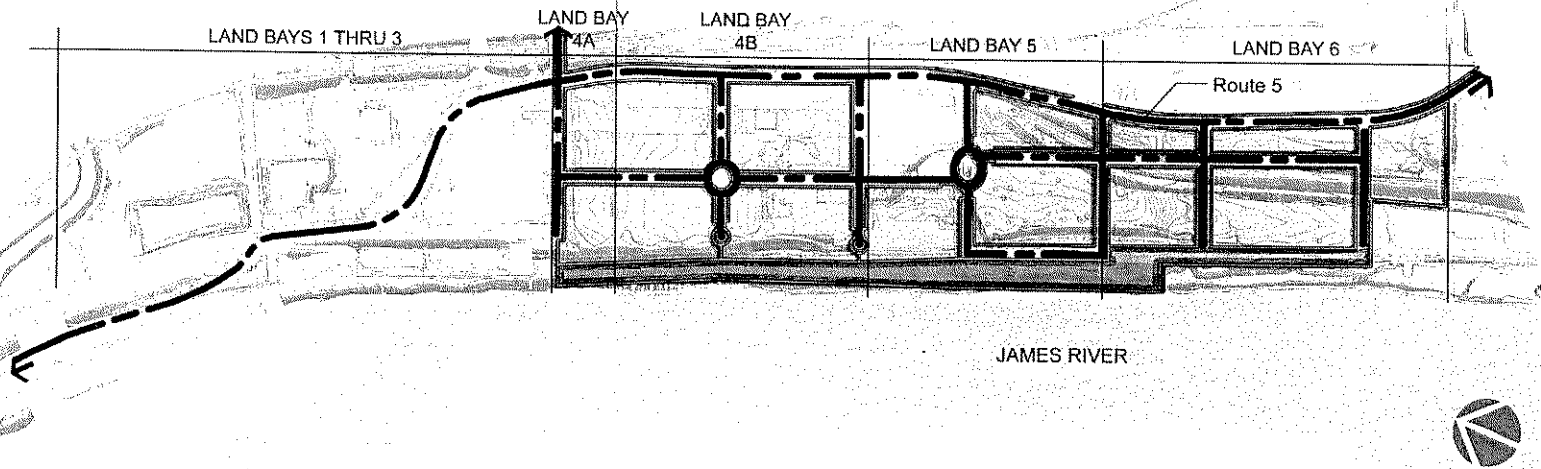


*These are examples of acceptable fencing and railing components for outdoor cafes.*



*Design railings to have a smooth transition around the corners and ends.*

CITY OF RICHMOND | COUNTY OF HENRICO



**SITE DATA:**

**LAND BAY 4B**

Gross Land Acreage	11.77 AC
Public R.O.W.	1.58 AC
Gross Developable Blocks	10.19 AC
Common Area/Open Space (Required = 20% gross)	2.35 AC
Floodway	.78 AC
Net Buildable Land Area	7.84 AC

**Proposed Development<sup>1</sup>**

Residential <sup>1</sup>	290 Units Total
Condominiums	100 Units
Apartments	150 Units
Townhomes	40 Units
(Average GSF = 1,504 SF)	436,250 SF (90%)
Density (DU/AC) =	25 +/-

Commercial <sup>1</sup>	
Office/Commercial	48,472 SF (10%) <sup>2</sup>
Marina Slips	80 Slips

Off-Street Parking<sup>1</sup>  
To be provided as  
required

Streetscapes <sup>1</sup>	1.11 AC +/-
Building Footprint <sup>1</sup>	6.73 AC +/-
Site Coverage <sup>1</sup>	86% +/-

**Maximum Acreage Per Use**

Residential	7.0 AC
Commercial	4.0 AC

**LAND BAY 5**

Gross Land Acreage	8.66 AC
Public R.O.W.	2.00 AC
Gross Developable Blocks	6.66 AC
Common Area/Open Space (Required = 20% gross)	1.73 AC
Floodway	.78 AC
Net Buildable Land Area	4.93 AC

**Proposed Development<sup>1</sup>**

Residential <sup>1</sup>	342 Units Total
Condominiums	150 Units
Apartments	150 Units
Townhomes	42 Units
(Average GSF = 1,543 SF)	528,750 SF (85%)
Density (DU/AC) =	39 +/-

Commercial <sup>1</sup>	
Office/Commercial	93,308 SF (15%) <sup>2</sup>
Marina Slips	72 Slips

Off-Street Parking<sup>1</sup>  
To be provided as  
required

Streetscapes <sup>1</sup>	0.94 AC +/-
Building Footprint <sup>1</sup>	3.99 AC +/-
Site Coverage <sup>1</sup>	81% +/-

**Maximum Acreage Per Use**

Residential	4.5 AC
Commercial	2.5 AC

**LAND BAY 6**

Gross Land Acreage	10.25 AC
Public R.O.W.	1.60 AC
Gross Developable Blocks	8.65 AC
Common Area/Open Space (Required = 20% gross)	2.05 AC
Floodway	.39 AC
Net Buildable Land Area	6.60 AC

**Proposed Development<sup>1</sup>**

Residential <sup>1</sup>	343 Units Total
Condominiums	175 Units
Apartments	125 Units
Townhomes	43 Units
(Average GSF = 1,593 SF)	548,125 SF (74%)
Density (DU/AC) =	33 +/-

Commercial <sup>1</sup>	
Office/Commercial	192,584 SF (26%) <sup>2</sup>
Marina Slips	24 Slips

Off-Street Parking<sup>1</sup>  
To be provided as  
required

Streetscapes <sup>1</sup>	1.45 AC +/-
Building Footprint <sup>1</sup>	5.15 AC +/-
Site Coverage <sup>1</sup>	78% +/-

**Maximum Acreage Per Use**

Residential	6.5 AC
Commercial	4.0 AC

<sup>1</sup>Note: These numbers are provisional and conceptual only. Actual development numbers may vary, and may shift between land bays.  
<sup>2</sup>Note: Commercial development overall to achieve 18% of total square footage.

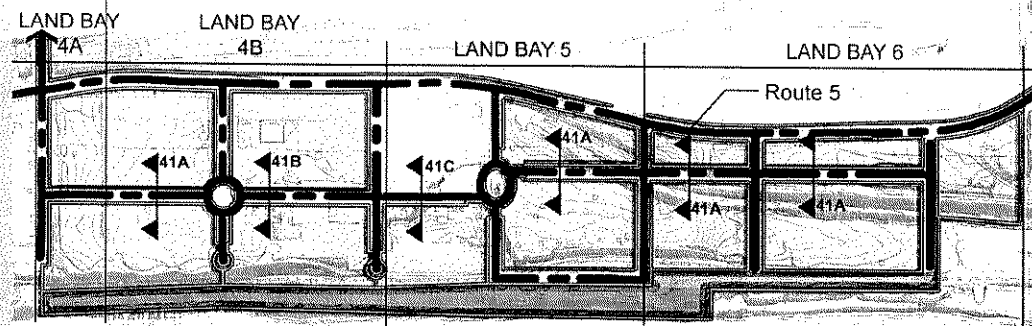


LOCATION MAP

# EXHIBIT 1 - Land Bay Map - Master Plan (Page 1 of 1) ROCKETTS LANDING, Henrico County, Virginia



IMOND COUNTY OF HENRICO

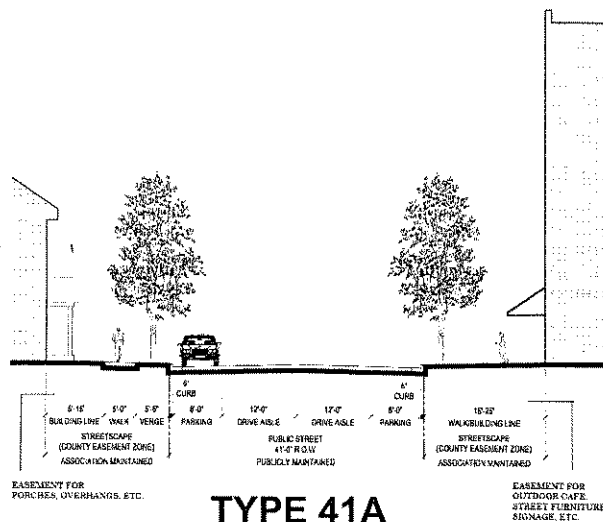


NUMBERS INDICATE WIDTH OF PUBLIC R.O.W.

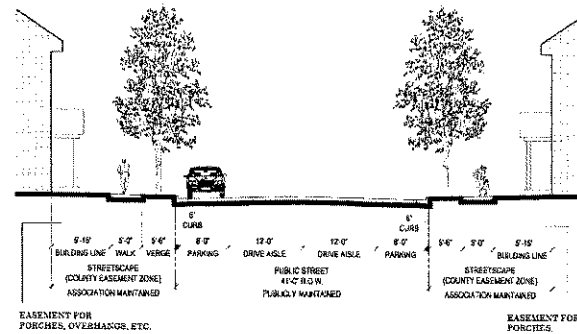
LETTER INDICATES ILLUSTRATIVE TYPE OF STREET SECTION

ARROWS INDICATE DIRECTION OF VIEW

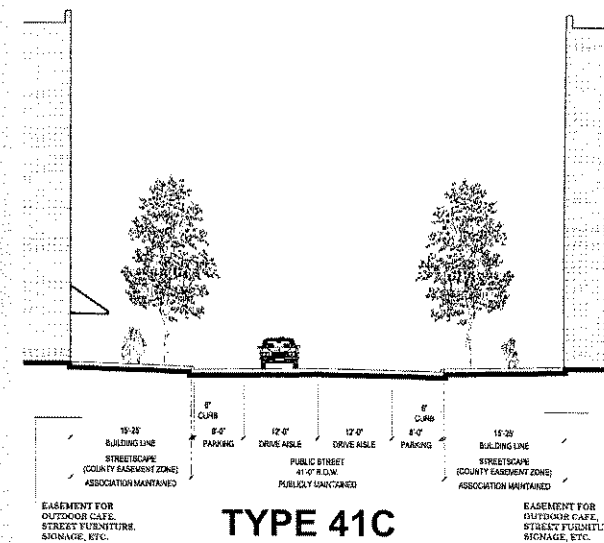
NOTE:  
THE ILLUSTRATIVE SECTION DRAWINGS ARE CONCEPTUAL ONLY. ACTUAL STREETScape LAYOUT WILL VARY.



**TYPE 41A**  
(MAIN STREET)



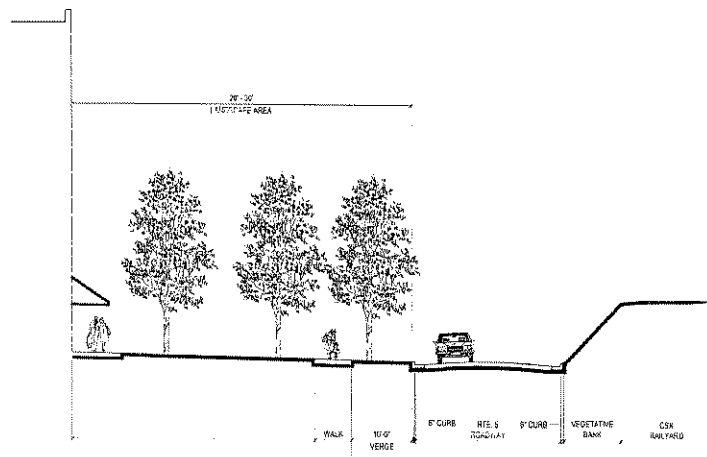
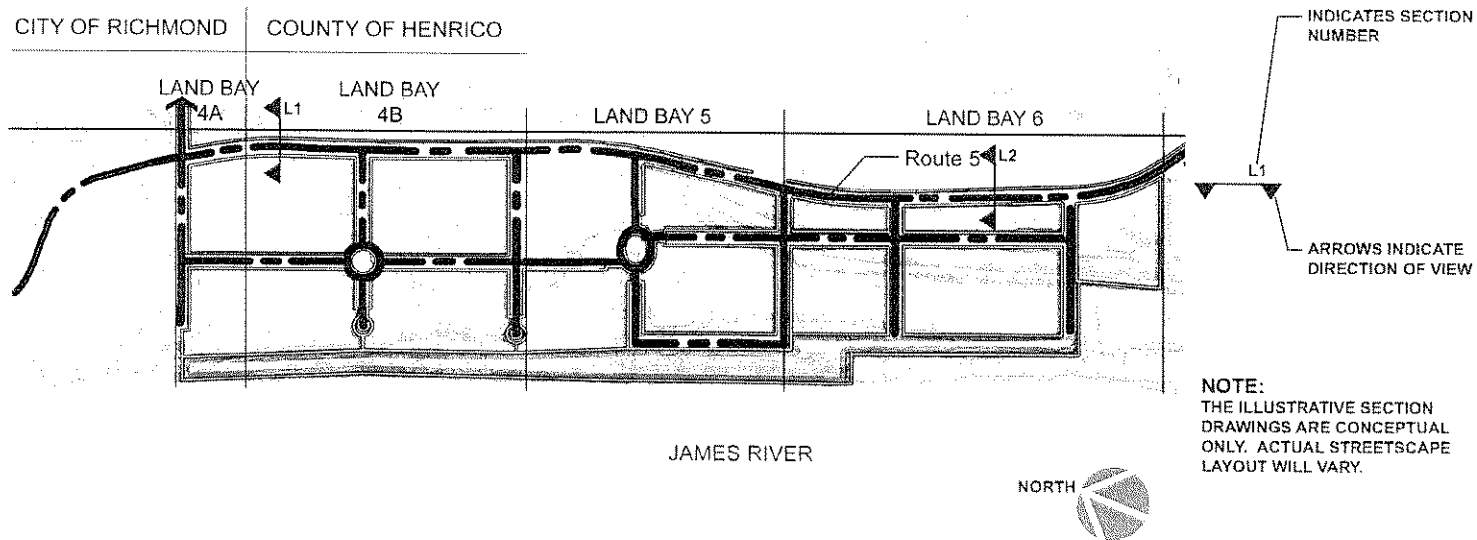
**TYPE 41B**  
(MAIN STREET)



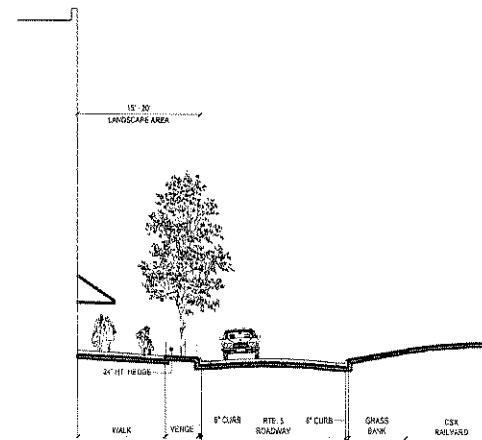
**TYPE 41C**  
(MAIN STREET)

# EXHIBIT 5 - Street Type Key Plan And Illustrative Sections (Page 2 of 2)

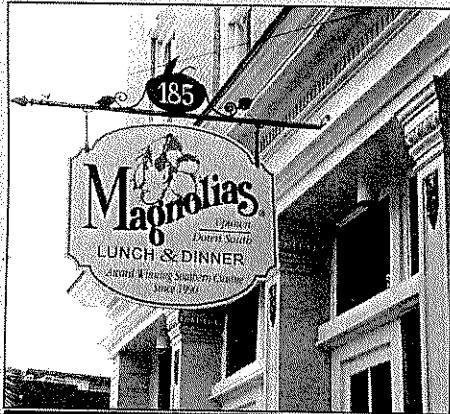
## ROCKETTS LANDING, Henrico County, Virginia



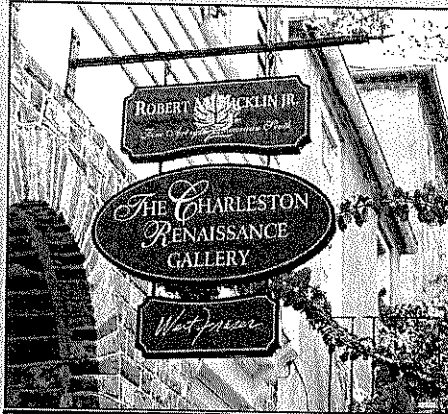
**SECTION L1**  
(ROUTE 5)



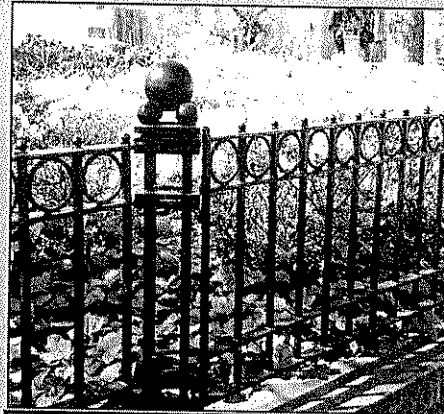
**SECTION L2**  
(ROUTE 5)



**Retail Blade Sign**



**Retail Blade Sign**



**Pocket Park Sidewalk Fence**



**Residential Sidewalk Fence**

## Streetscape Detailing Options



**Plaza Paver Pattern**



**Riverfront Park Paver Pattern**

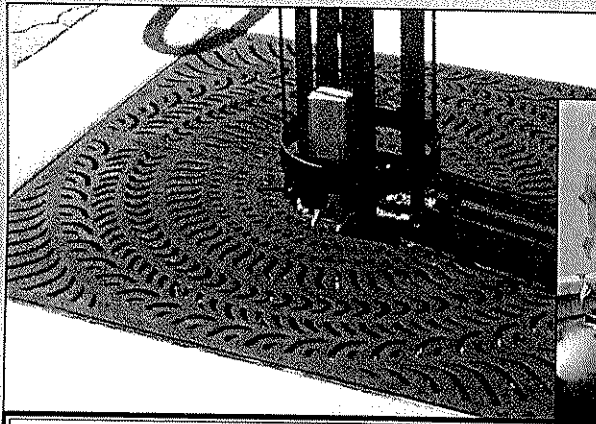


**Urban Street Tree Grate,  
Paver Pattern**



**Residential Street  
Sidewalk Planter**

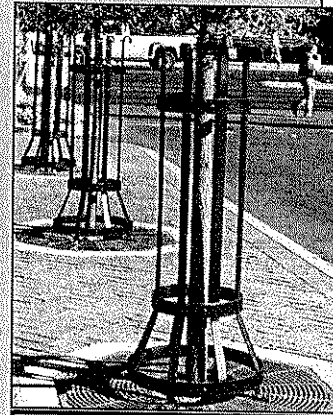
EXHIBIT 7 - Examples of Urban Details (Page 1 of 3)  
**ROCKETTS LANDING, Henrico County, Virginia**



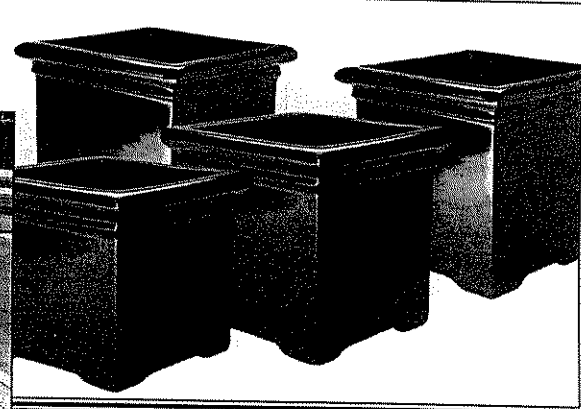
Urban Street Tree Grate, Electrical Outlet



Round Iron Planters For Urban Plaza



Urban Street Tree Guard



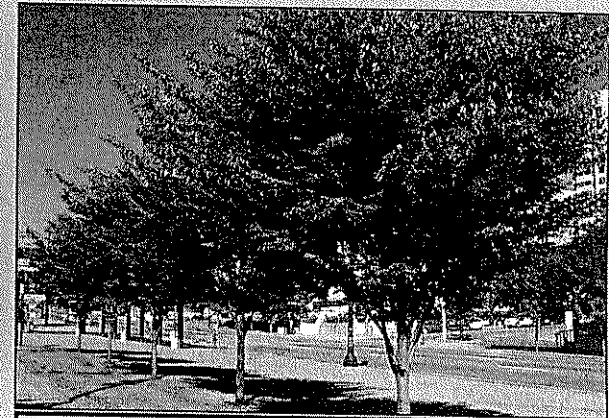
Square Planters For Urban Plaza



Mixed-Use Street Storefront/Awning Detail



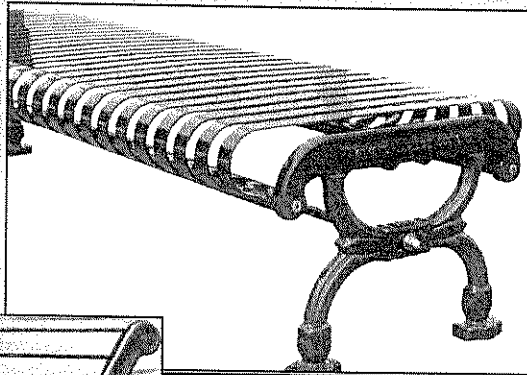
Plaza with Brick Paving, Low Planting, Flower Pots



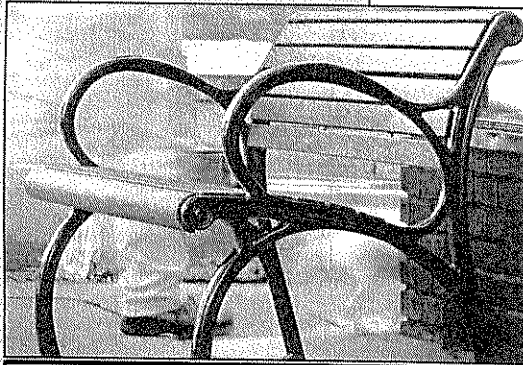
Street Trees Along Main Street Plaza

# EXHIBIT 7 - Examples of Urban Details (Page 2 of 3)

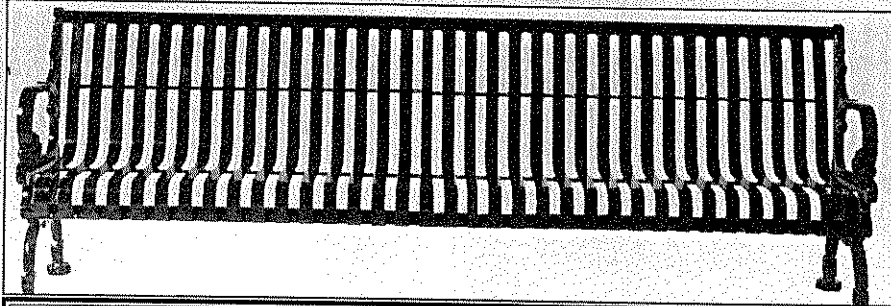
## ROCKETTS LANDING, Henrico County, Virginia



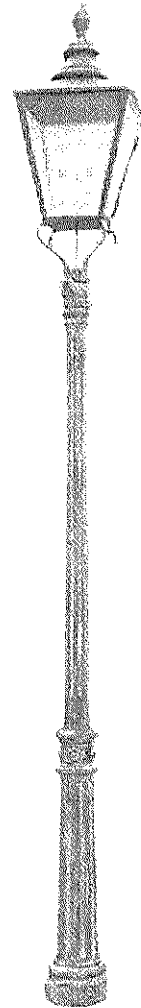
Public Space Furniture



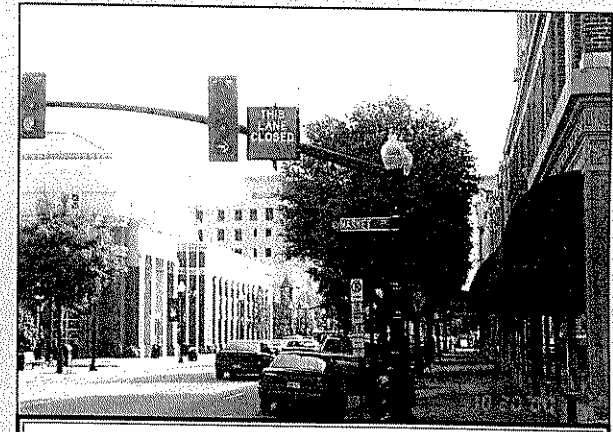
Public Space Furniture



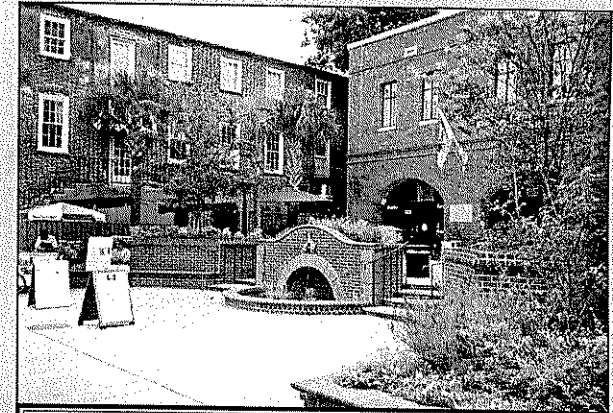
Public Space Furniture



Street Light and Posts



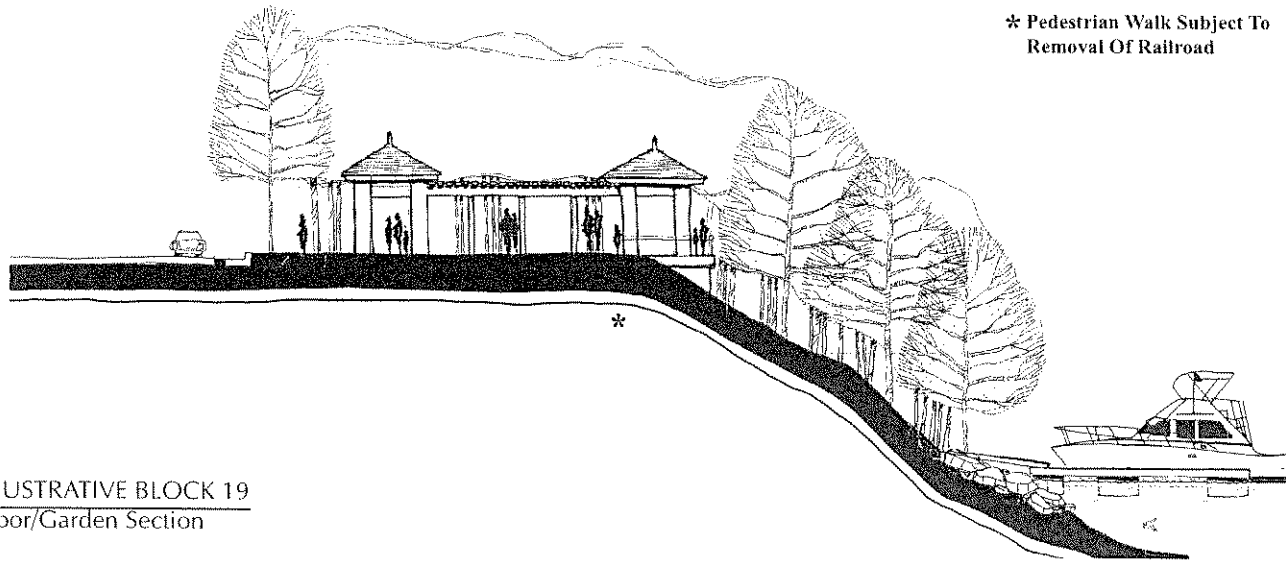
Street Intersection Showing Integration of Trees,  
Street Light Posts & Signal/Signage Arms



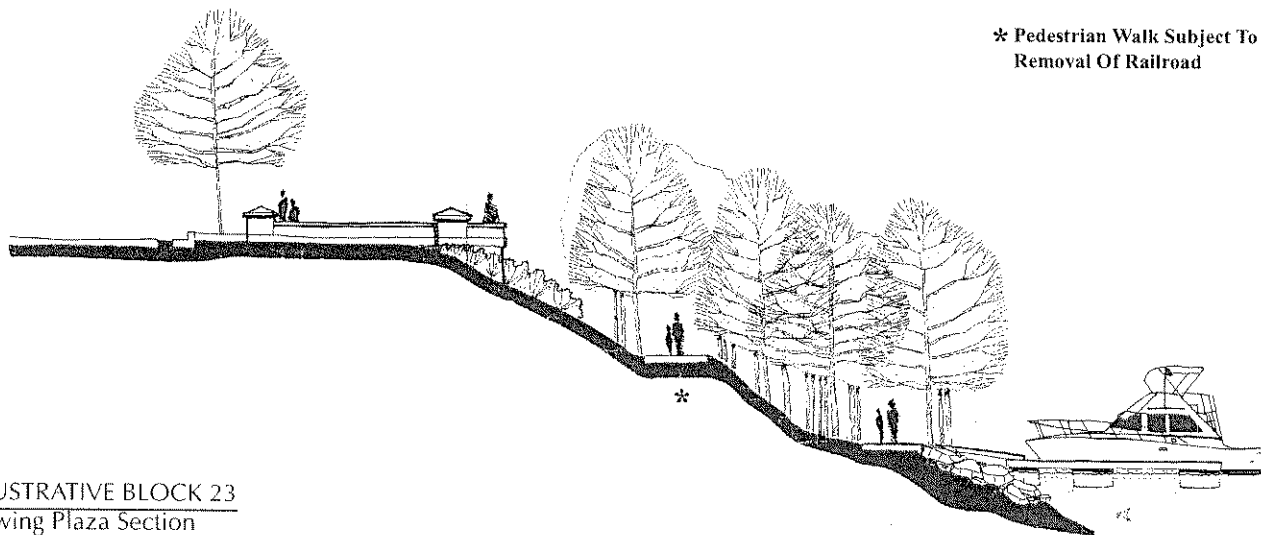
Plaza with Early Annual Planting, Water Feature,  
Brick Walls

© CMSS Architects, 2004 B-0294 V-22

# EXHIBIT 7 - Examples of Urban Details (Page 3 of 3) ROCKETTS LANDING, Henrico County, Virginia



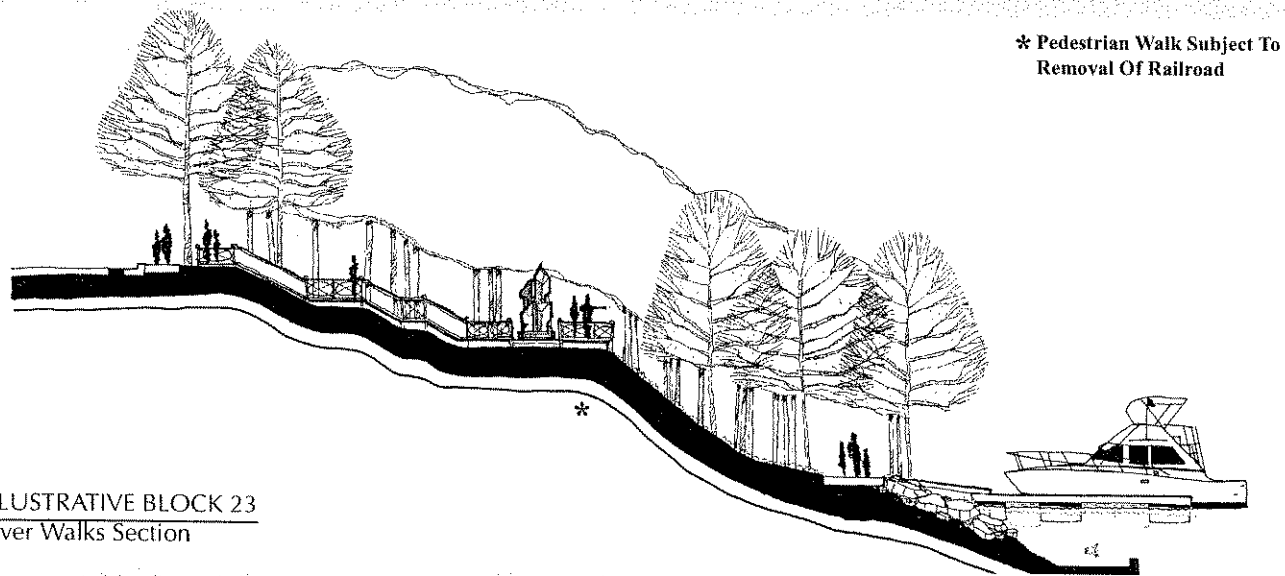
**B** ILLUSTRATIVE BLOCK 19  
Arbor/Garden Section



**C** ILLUSTRATIVE BLOCK 23  
Viewing Plaza Section

EXHIBIT 8 - Illustrative Riverfront Park Sections (Page 1 of 2)  
ROCKETTS LANDING, Henrico County, Virginia

**D** ILLUSTRATIVE BLOCK 23  
River Walks Section



**E** ILLUSTRATIVE BLOCK 21  
Free Play Section

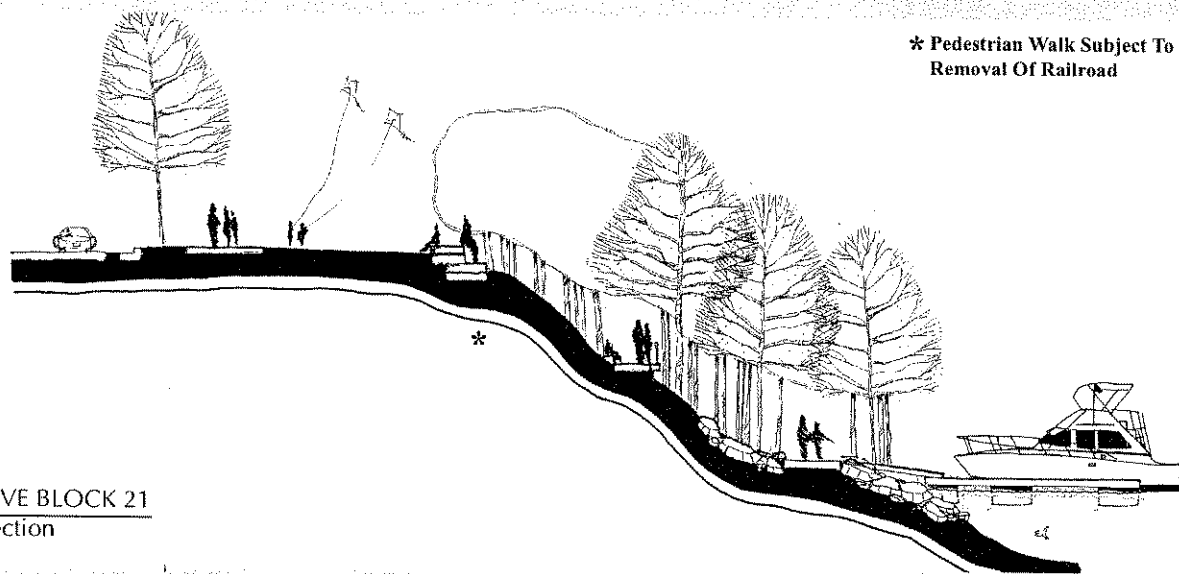
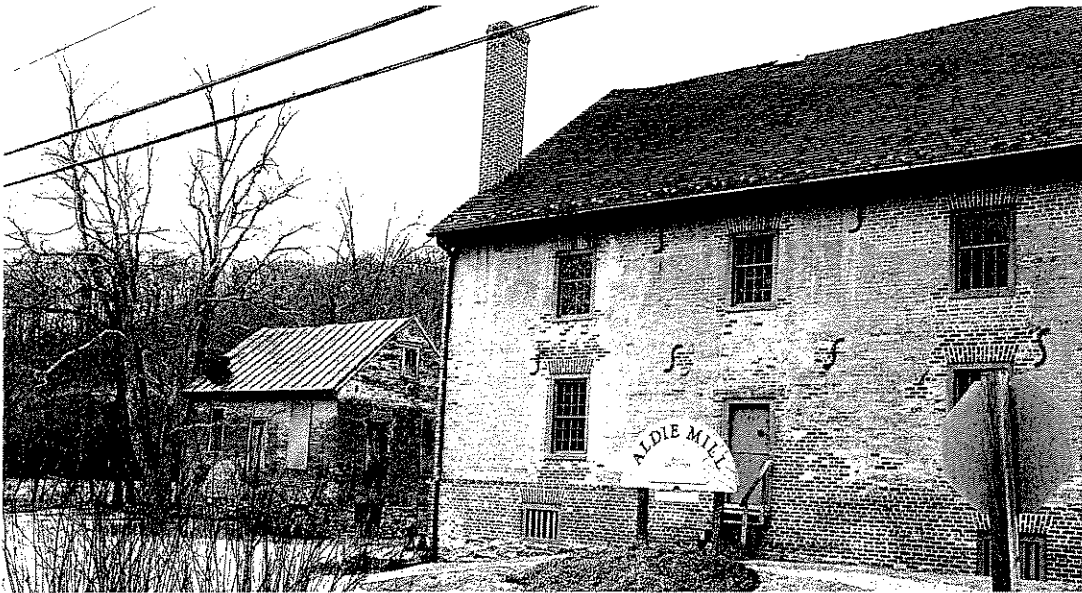


EXHIBIT 8 - Illustrative Riverfront Park Sections (Page 2 of 2)  
**ROCKETTS LANDING, Henrico County, Virginia**

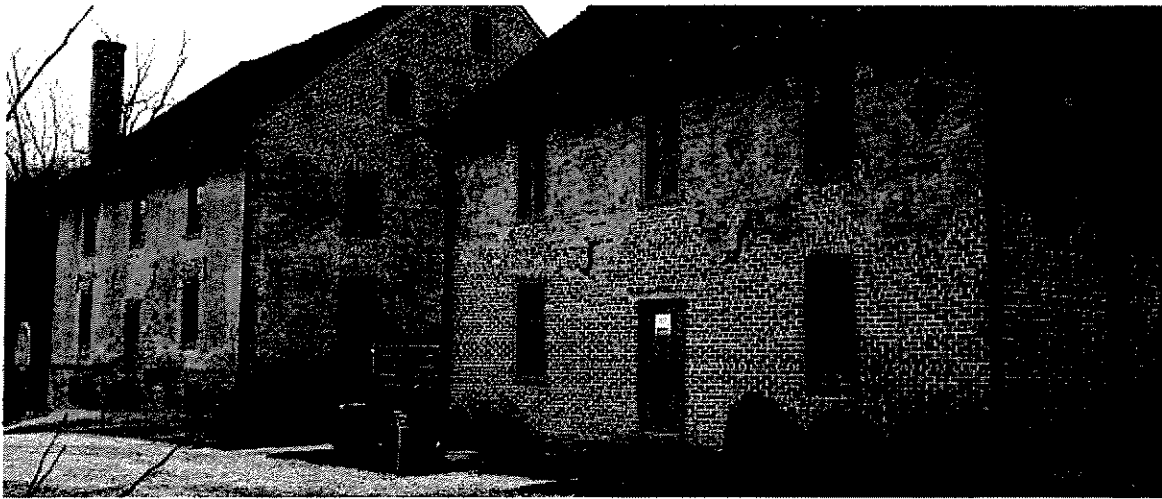
## 11. Reference Photographs

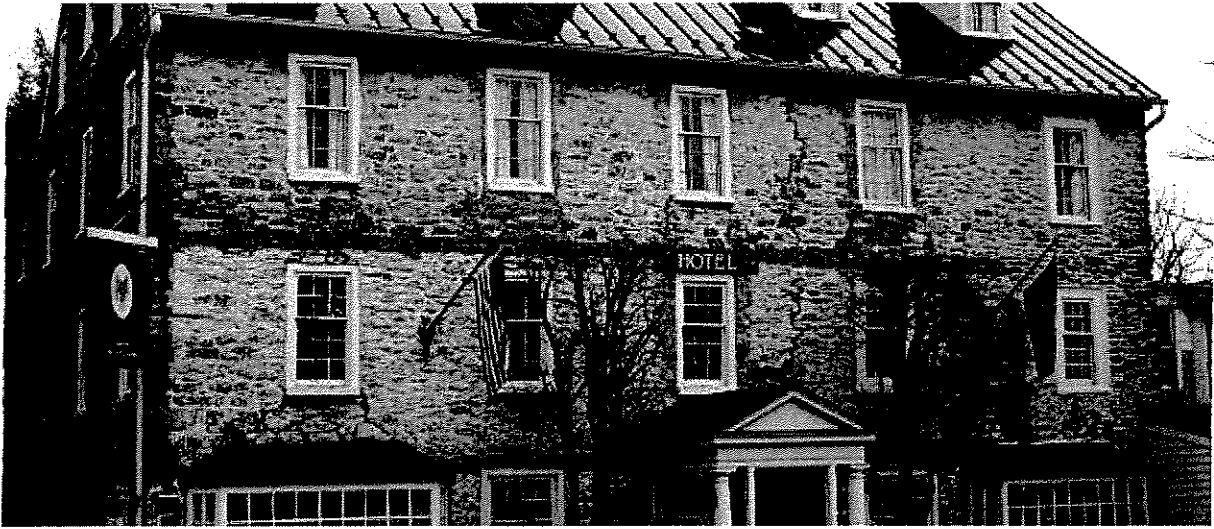






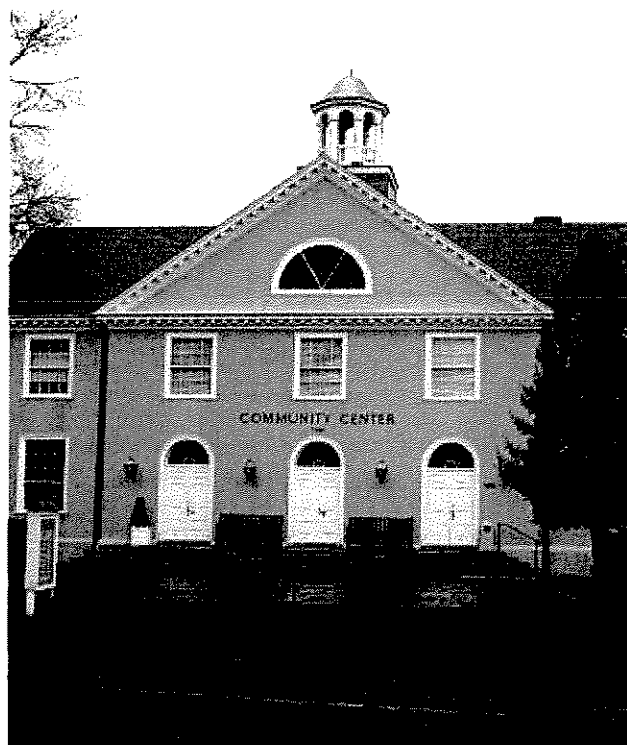


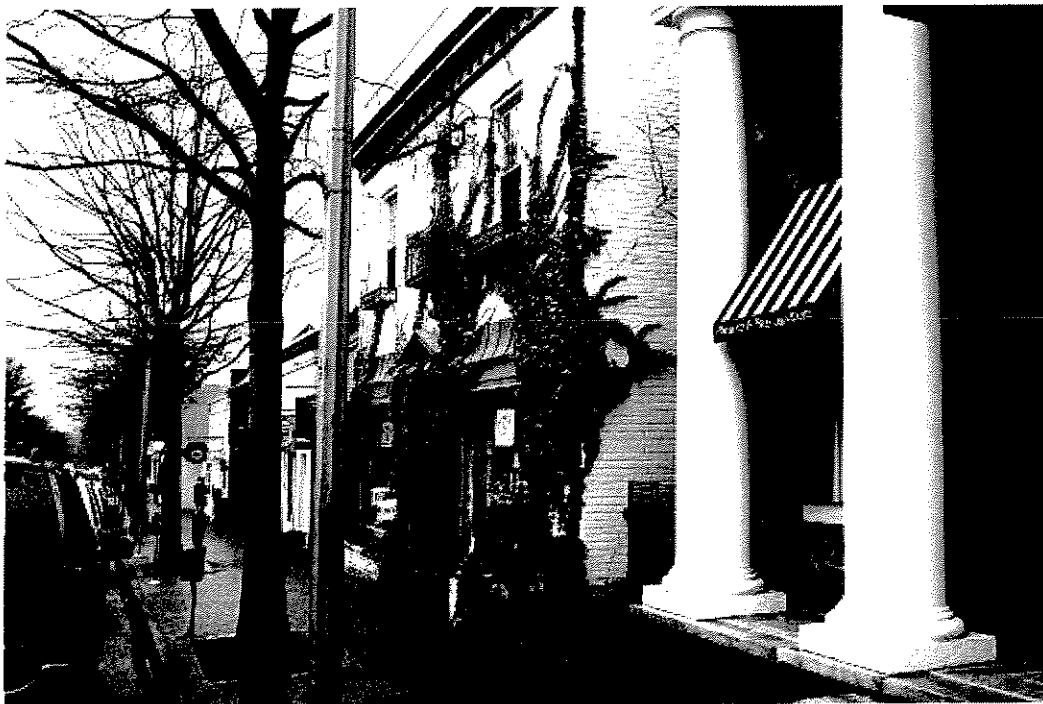


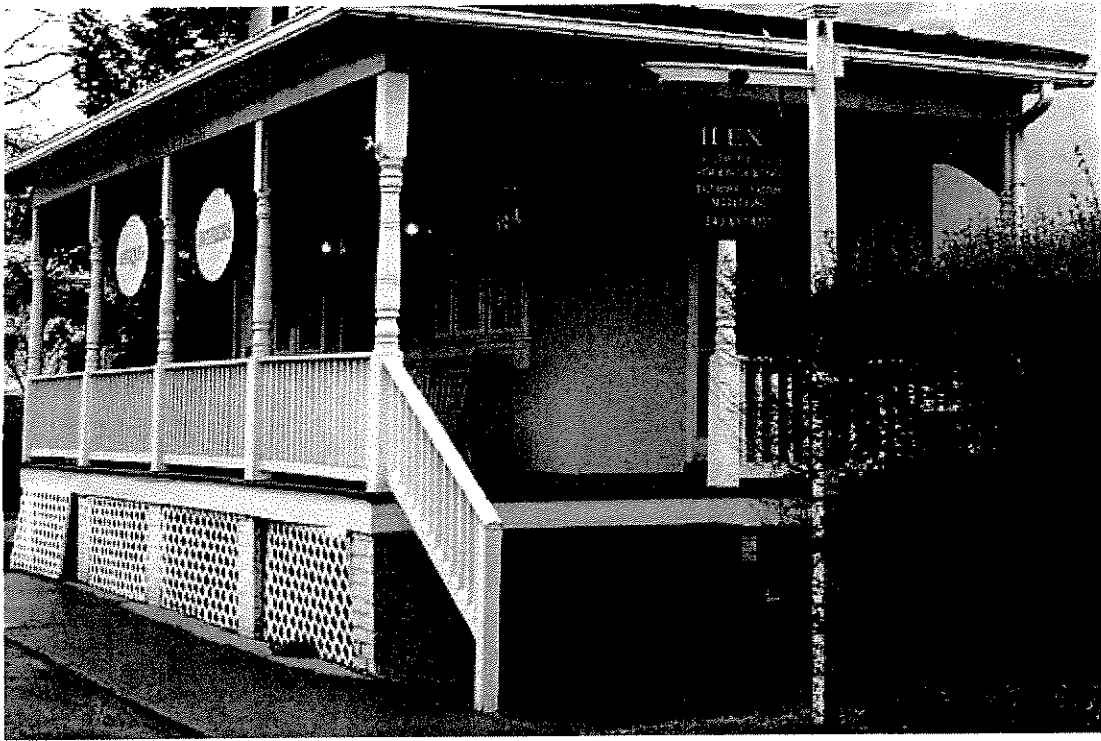














## 12. **Reference Literature**

The following source material is from:

Calloway, Stephen and Elizabeth Cromley, *The Elements of Style - A Practical Encyclopedia of Interior Architectural Details From 1485 To The Present*, Simon & Schuster, New York, 1991.

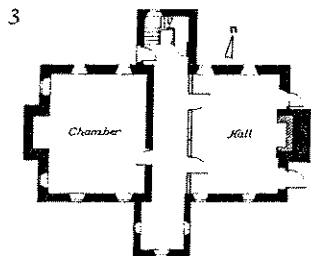
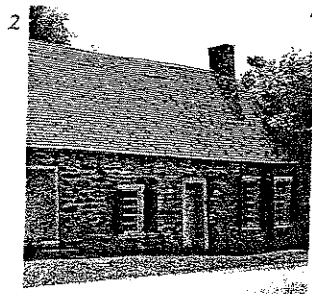
# COLONIAL

## 1607–1780

① Mount Pleasant in Fairmount Park, Philadelphia, 1761–2, is a prime example of Georgian architecture. The imposing front door, symmetrical fenestration and decorative use of materials are all notable features. MP

② The Dutch Colonial Abraham Hasbrouck House, New Paltz, New York, 1692, is a single-story building with typically low walls and a deep roof. Originally, it probably had two windows and a single door on this side. AHH

③ The ground-floor plan of Bacon's Castle, Surry County, Virginia, c.1655. This was a Tudor-Baroque style manor house, built on the hall-parlour plan. Partitions were added in the 18th century, under the influence of Georgian plans.



The term “American Colonial” is a very broad one, covering the buildings of nearly two centuries, from the first settlement of 1607 to the founding of the new nation after the revolution of the 1770s and 80s. It is helpful to divide this period into two phases: the frontier or settlement phase and the Georgian (or classical or Palladian) phase. The transition came around 1720–30, which also saw the flowering of a consumer society.

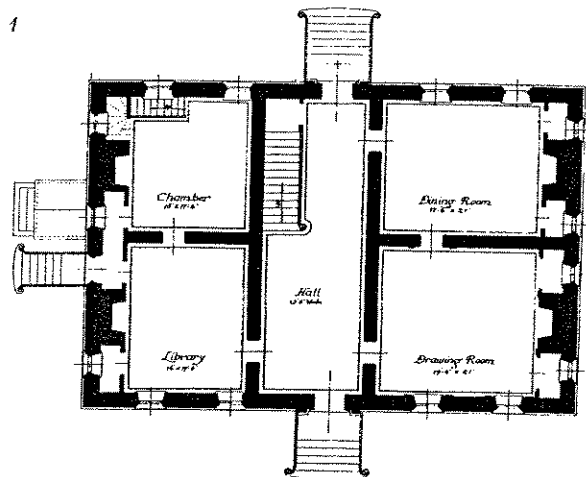
It has been argued that American architecture was imported from Continental Europe, England and Africa. However, the evidence shows that unique American styles emerged almost immediately after the settlement began and grew more distinctive by the middle of the 18th century. The differences between the Colonies in climate and social and economic structures and the intermingling of cultures produced less an architectural “melting pot” than a mosaic of regional styles.

The first settlers in the New World enjoyed a plentiful supply of wood and land, but the overriding need to provide rudimentary shelters as quickly as possible meant that their building efforts were modest. The earliest settlements comprised roofed dugouts, palisaded huts, wigwams, or garrisoned forts surrounding thatched half-timbered cottages. As the colonists became more established they began to build more substantial dwellings. Some of the earliest “manor houses” were almost devoid of style; they could be one-room clapboard structures, with a frame chimney at the gable end and a single battened door and one shuttered window on the main facade. These houses

had an aesthetic of sturdy craftsmanship that is characteristic of American vernacular building.

All but the finest Colonial buildings were wood, since wood was more readily available, less expensive and faster to build with than brick or stone. Bricks were generally reserved for foundations and chimneys. In broad terms, masonry was more common in the southern colonies than in the New England states. The settlers used their native systems of timber-frame construction and the ornamentation popular in their home villages. But in the first few decades of settlement they added new features that were more suitable to the harsher weather: sawn weatherboards or split clapboards covered the timber framing, and shingles replaced thatched roofs. Swedish settlers are thought to have introduced log construction in the early 18th century. Most colonists, not just the poor, lived in one-room houses, ranging from hovels to well-built, refined cottages. Larger houses were in a small minority but they were potent symbols of prestige and as such exerted a great influence. It is these exceptionally well-built houses which have survived although they have often been altered and enlarged.

There were marked regional differences from the first. In the southern Colonies the typical house had a main ground floor and a single-space loft. It had steeply pitched gables, sometimes with dormers, and brick chimneys at one or both ends. Most houses were roughly constructed of wood, but better buildings were larger and could be brick, with panelled interiors. The hall-parlour plan was the most common multi-room type of house. Such houses were one room deep with a



① The entrance-floor plan of Wilton-on-the-James, Virginia, c.1760. This is a classic Georgian house plan, with more rooms than 17th-century houses, grouped either side of a central hallway.

② The dining room of the Hammond-Harwood House, Annapolis, Maryland, c.1774. This house was designed by William Buckland in a highly refined Georgian style. The decorative plasterwork defines the divisions of the wall into dado, field and frieze. The main decorative emphasis is on the window architraves and fine shutters. The room has a jib window (illustrated on page 114), which looks like a window



from the inside but is actually a doorway. HHH  
③ The kitchen in the southwest wing of the

Hammond-Harwood House contrasts with the sophistication of the dining room. The kitchen in Georgian houses differed little

from the family room of 17th-century houses. It was dominated by a large, plain fireplace which had substantial andirons, sometimes fitted with a roasting spit, as here. All cooking was done on the fire. Implements would be hung around the opening. The only other furnishings in the kitchen would be a table and a dresser, which could be built-in; in earlier, general-use halls, these were supplemented by chairs or settles and beds. The brick floor is typical of service areas of better houses and of ground-level floors in ordinary houses. HHH

tall porch that opened directly into the hall. This was the main living room of the house. To the left, partitioned off, was the parlour, a more formal room. A staircase would be located at the back of the house.

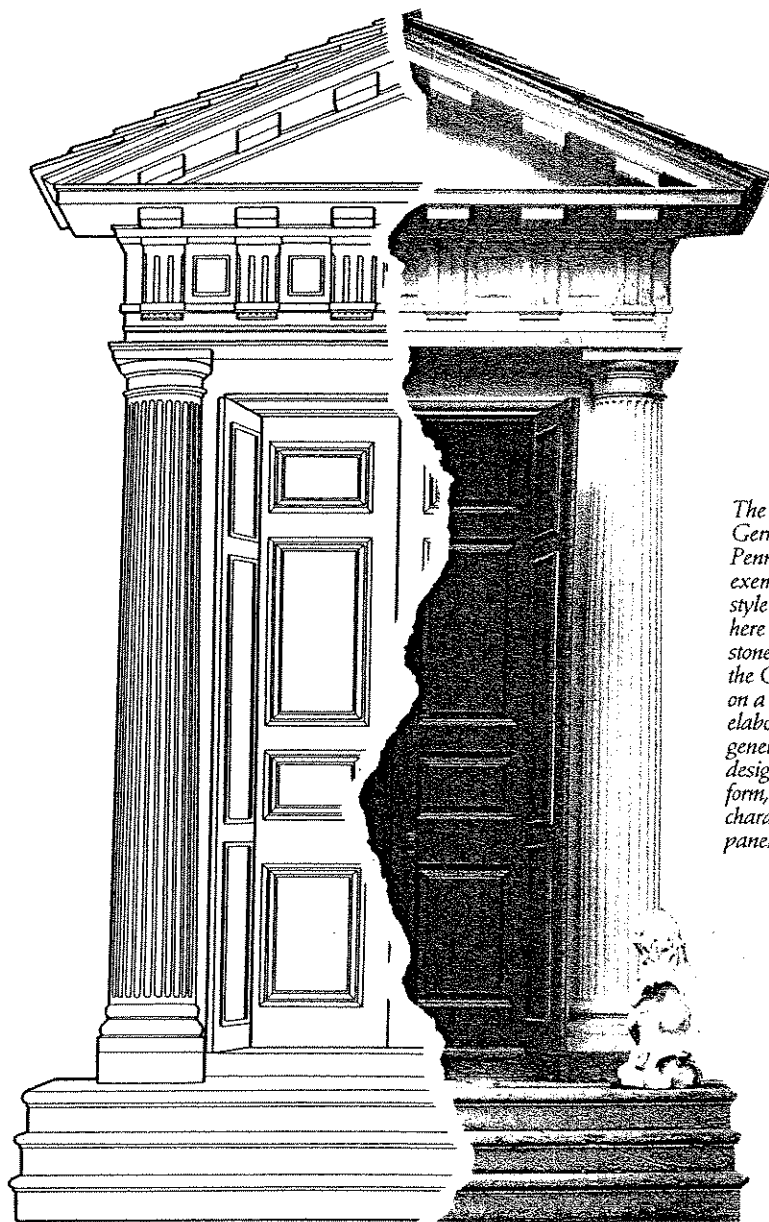
Most New England houses of the period present a marked contrast. They tend to resemble English medieval post-and-beam houses. Although in the later 17th century substantial houses became more common and had Tudor and Elizabethan features, such as jettied overhangs with pendant drops and massive central chimneys. The "saltbox" house developed at this time, evolving from rear extensions which were covered by steep, sloping roofs. Windows were small and few in number and ceilings were low. Internal flourishes include chamfered ceiling beams and joists, turned or sawn balusters on staircases and panelled doors and walls. This type of house continued to be built in New England throughout the 18th century. The two-room plan is quite different from the southern arrangement. A small entrance hall would contain a staircase that led to a single-space upper floor. A central chimney and a parlour were located beyond the hall.

German and Dutch settlers usually built stone or half-timbered houses with a three-room plan of a kitchen, hall and parlour on the ground floor. The facade had four

bays and often an off-centred door which opened directly into the kitchen.

The introduction of the symmetrical Georgian facade, typically fronting a plan of four rooms surrounding a central stair hall, was revolutionary. It was introduced in the second quarter of the 18th-century by wealthy merchants and planters who had access to English pattern books by James Gibbs, William Salmon and others, and often had first-hand experience of England. The earliest Georgian houses, particularly those in the South, were large mansions, meticulously based on published designs. There were few architects in the 18th-century Colonies and most houses were designed by builders, with advice from the patron. These larger houses quickly exerted an influence on the style of smaller dwellings. The large middle class of merchants, craftsmen and yeomen-farmers created a demand for well-built and stylish dwellings. Often, the builders who erected the mansions also built the more modest villas. They were given a free hand in these designs and adapted fashionable forms to their traditional methods and materials, thus creating distinctly American buildings. Existing houses were updated and given Georgian facades or interiors. Eventually, the style influenced houses of nearly every region, ethnic group and class.

## Doors

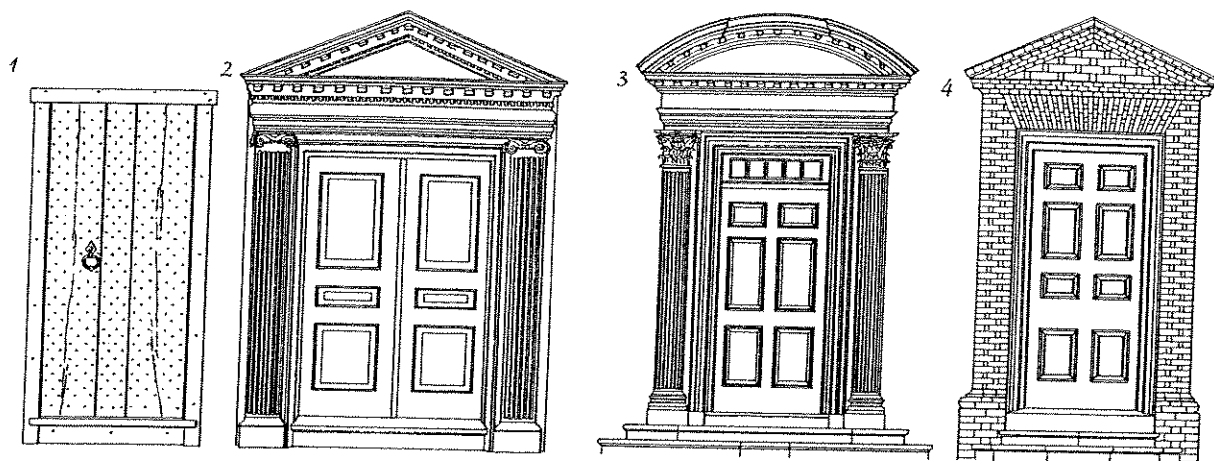


*The front door from Cliveden, Germantown, Philadelphia, 1763. Cliveden exemplifies the high Georgian style in the Philadelphia region, here finding a rare expression in stone. One of the hallmarks of the Georgian facade is the focus on a centred front entry, and the elaboration of openings in general. Cliveden's doorway is designed in very correct classical form, but exhibits regional characteristics in the door panelling. CV*

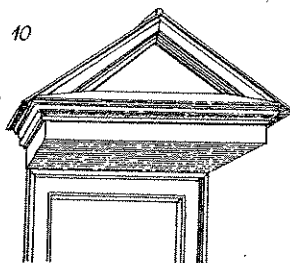
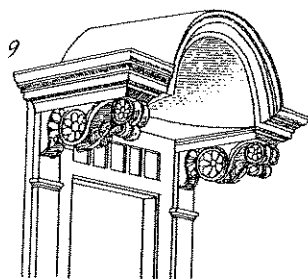
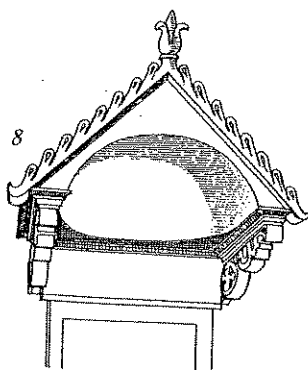
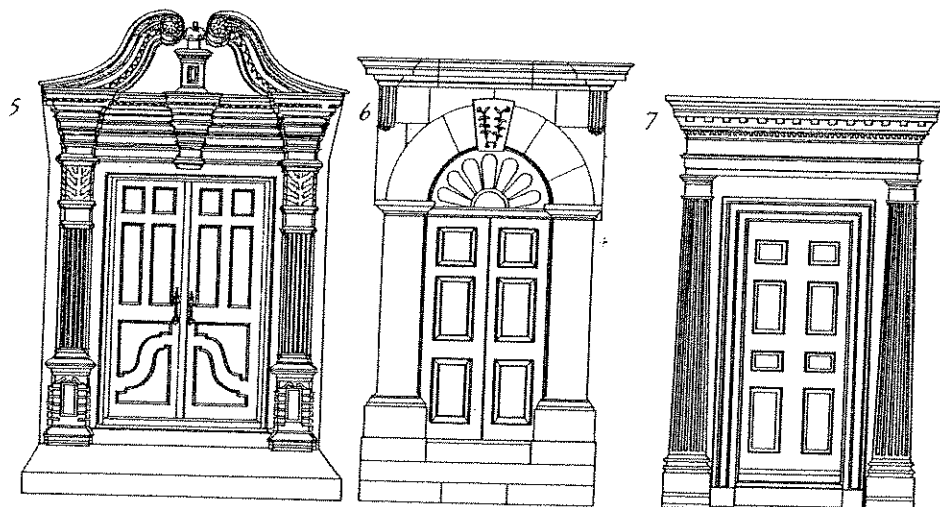
American doors from the 17th century are generally battened; that is, constructed of vertical boards nailed together with two or more horizontal battens on the rear. German and Dutch colonists used dovetailed battens. Doors were decorated with scratched designs on the vertical boards, chamfering on the battens or sponge painting. Surrounds are simple, comprising the structural timbers of the house, which are usually chamfered. Door fittings tend to be simple and chunky, made of wrought iron or wood. Batten doors continued in use throughout the Colonial period, and beyond in smaller houses and secondary rooms.

Panelled doors began to appear in better houses by

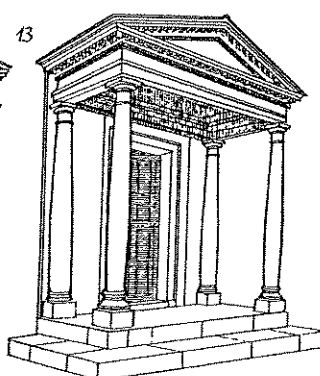
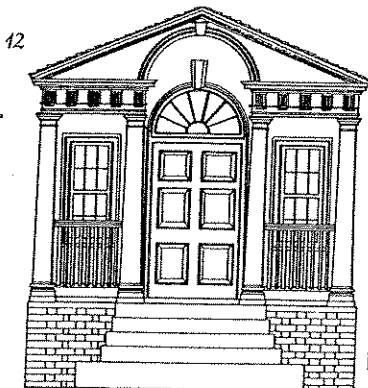
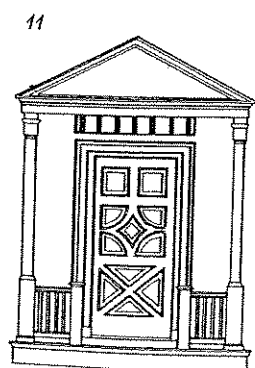
the late 17th century. Two panels in low relief are typical. Heavily moulded doors are a development of the early 18th century, but it was not until the 1730s and the advent of the Georgian style that the door reached its fullest elaboration. At this time the raised-panel door became increasingly common and, under the influence of immigrant craftsmen and imported architectural pattern books, classical surrounds became popular. In most cases patterns were used freely; this gave rise to strong regional variations. The plantation houses of the South have the strictest designs. Classical porches were popular throughout the country and were often added onto older houses. Door fittings became more refined.



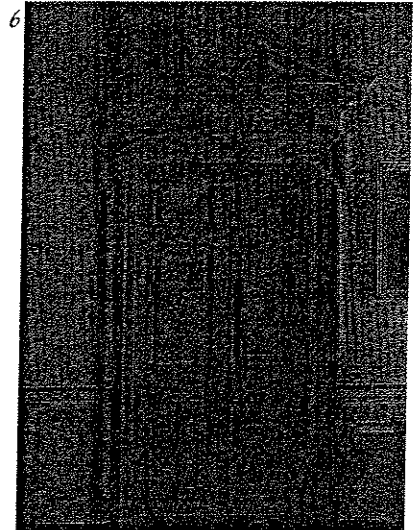
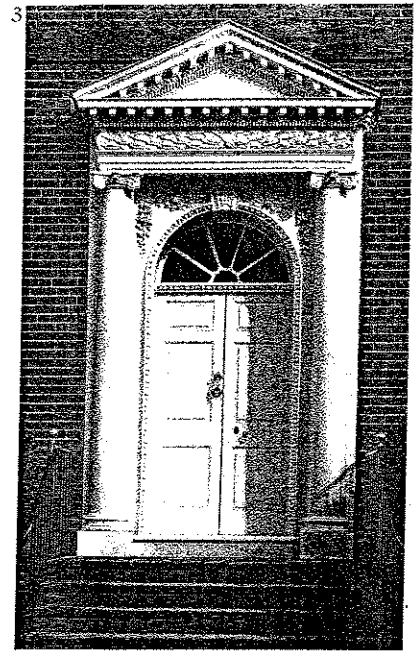
- ① A batten door from New England, c.1670. The nailing pattern is exceptional.  
 ② A classical doorway from Rhode Island, c.1730.  
 ③ A fashionable surround, early/mid-18th century.  
 ④ A classic early Georgian brick surround, c.1750.  
 ⑤ The unique Connecticut River valley doorways depart radically from pattern book forms. This example is c.1758.  
 ⑥ An unusual surround with a keystone, fanlight and Tuscan columns. Virginia, c.1770.  
 ⑦ More rectilinear, flat forms appeared in the late 18th century. Massachusetts, c.1770.



- Door hoods were common in both towns and rural areas. They gave an accent to the main entry without the expense of a porch.  
 ⑧ An unusual and elaborate hood from Maryland, c.1730. It is wood with a plastered cove.  
 ⑨ This door hood from Newport, Rhode Island, 1740, is modelled closely on late Baroque/early Georgian English prototypes.  
 ⑩ A more typical, unbracketed type from Chester County, Pennsylvania, c.1740.



- Porches became popular in the mid-18th century for grander, particularly plantation houses. They are based on classical temple portico forms, with columns and pediments.  
 ⑪ A simple classic porch from Goochland County, Virginia, c.1730. The central door panel is related to a design shown in William Salmon's Palladio Londinensis, 1734.  
 ⑫ and ⑬ Two Doric porches. The first is by William Buckland, Virginia, c.1758. The second is from Massachusetts, c.1770.

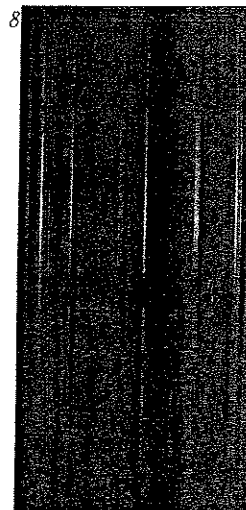
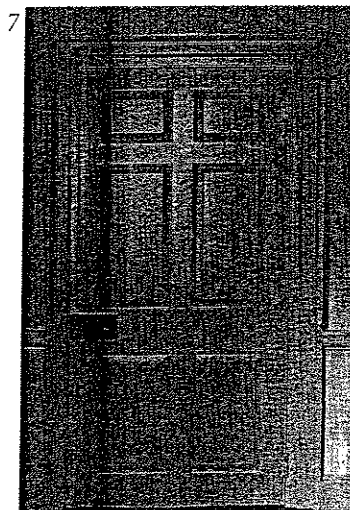


① The front door of Hunter House, Rhode Island, c.1758. The broken, segmental arch and pineapple finial recall the top of a Chippendale-style high chest. NHH

② This front door of 1759 is inspired by the designs of the Scottish architect, James Gibbs. It is rendered in wood. The heavy mouldings stand out against the delicate beaded weatherboards. LH

③ The front door of the Hammond-Harwood House, Annapolis, Maryland, 1773-4. It is representative of the most fashionable Georgian doorways of the day. HHH

④ A fine Palladian interior door from Drayton Hall, South Carolina, 1738-42. DH

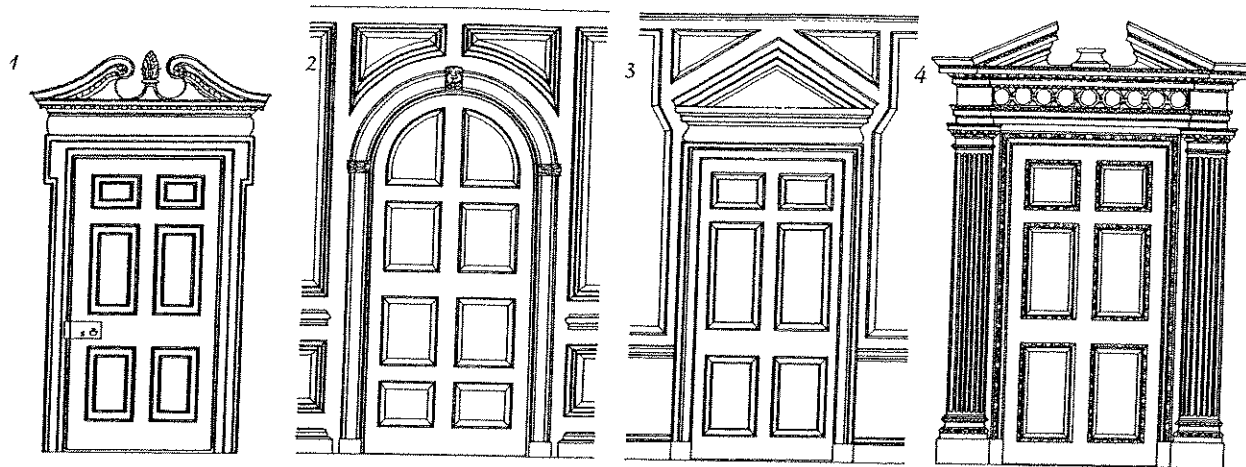


⑤ An interior view of the front door at Mount Pleasant, Philadelphia, 1761-62. The decoration is restrained when compared with the exterior, which is similar to that at Cliveden (p. 108). MP

⑥ This interior door from Cliveden, Philadelphia, c.1763-64, has a lugged or "eared" architrave and a broken pediment. Such details mark it as the doorway to a principal room. CV

⑦ A more restrained door, although the architrave and panelling are still elegant. Note the box lock. CV

⑧ A heavily moulded and elaborately panelled interior door. It has walnut wood-grain paintwork. NHH



① to ⑥ Interior doors.

① Broken pediments were popular in American architecture for some time after they had gone out of fashion in Britain.

This is a fairly early example on an interior door, c.1730, from Charles City County, Virginia.

② and ③ Wall panelling was used to enhance the framing of a doorway. The first, elegant doorway, c.1720, from New Hampshire, has a deeply moulded surround. The second is from Annapolis, Maryland, c.1740.

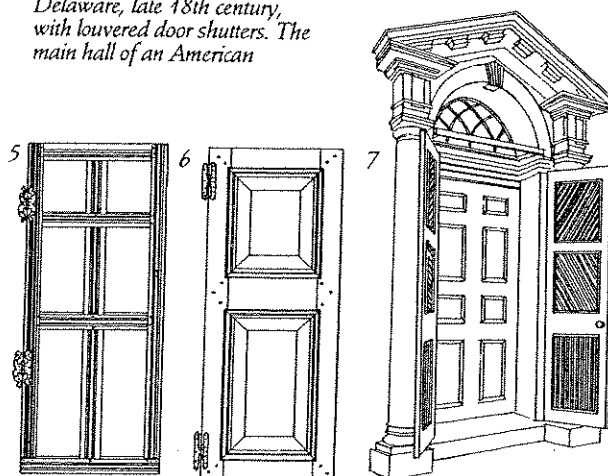
④ The dining room door from Gunston Hall, Fairfax County, Virginia, c.1758, designed by William Buckland. An elaborate doorway, which reflects the importance of the room.

⑤ and ⑥ Two New England panelled doors. The first, c.1650, has moulded rails and

stiles and thin panels. The second, c.1710, is an early raised-panel door with applied mouldings. Note the hinges.

⑦ A doorway from Odessa, Delaware, late 18th century, with louvered door shutters. The main hall of an American

Georgian house was often used as a room, and the shutters acted as a screen door during the summer.



⑧ Knockers, 1661 and c.1730.

⑨ A typical handle and latch.

⑩ A typical iron bolt, 1768.

⑪ Box locks were made of wood, iron or, as here, brass.

⑫ A wrought-iron lock, c.1750.

⑬ A brass box lock and detail of the knob, c.1722.

⑭ An escutcheon and handle, c.1768.

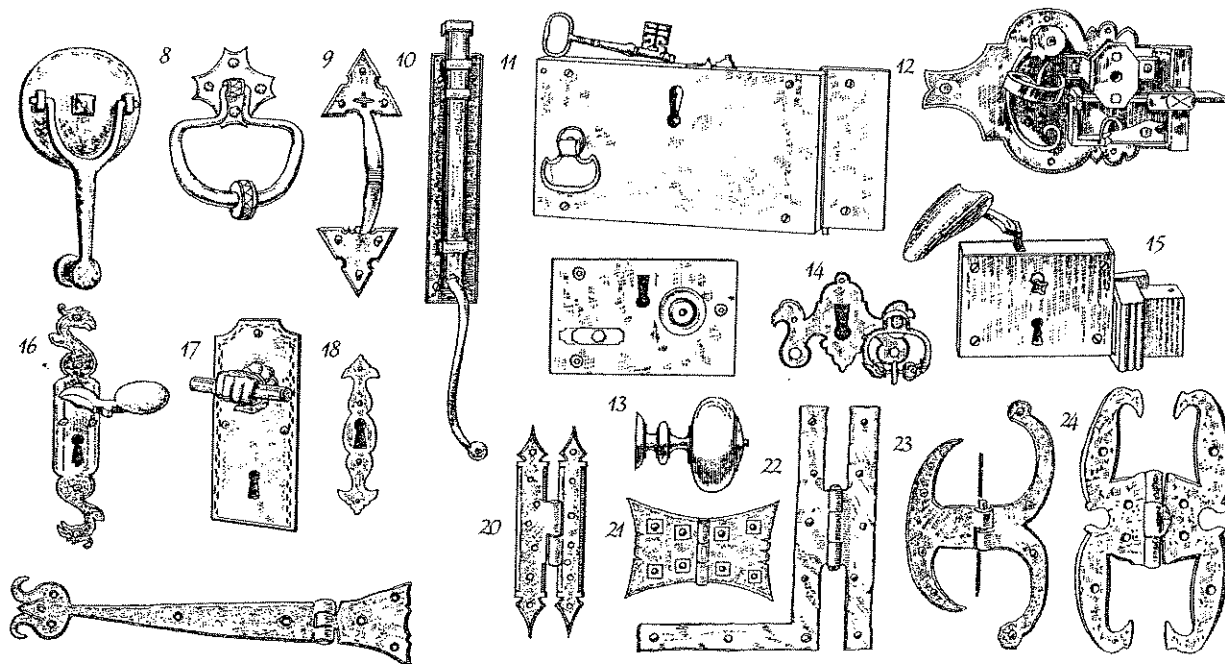
⑮ A Moravian box lock, 1773.

⑯ A front door latch-lock, mid-18th century.

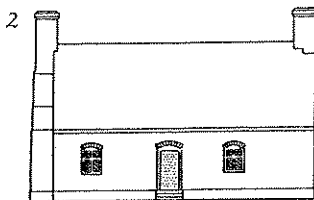
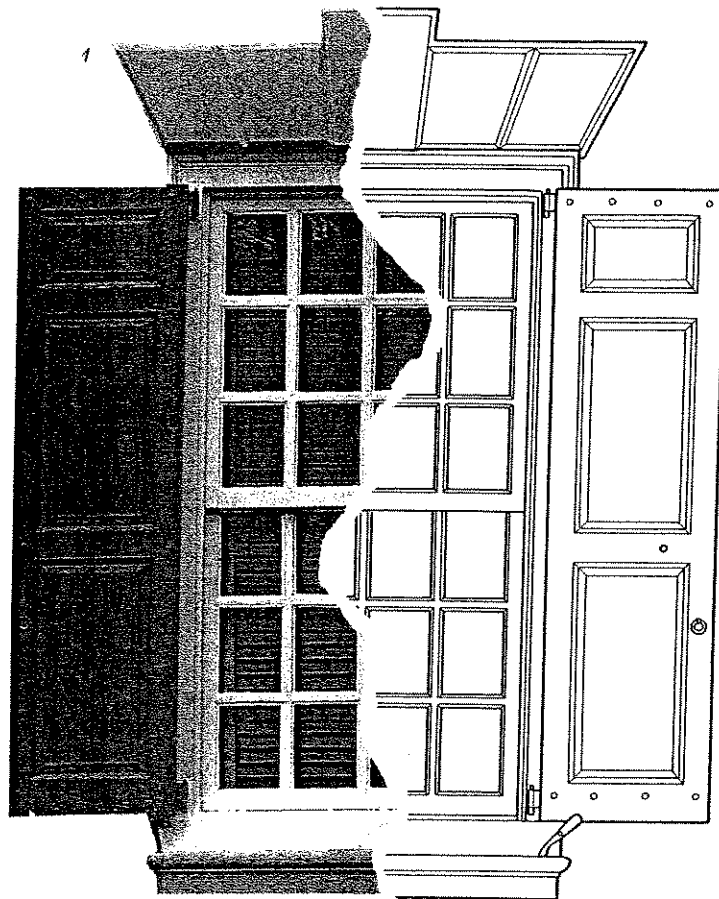
⑰ A brass doorknob, North Carolina, late 18th century.

⑱ A typical brass escutcheon plate, late 18th century.

⑲ to ⑳ Hinges: a tulip-finished strap hinge; an H-hinge, early 17th century; an early butterfly hinge with leather washers and iron nails; a typical H-L hinge; a New Mexico-American Indian H-hinge, late 18th century; an early cock's-head H-hinge.



# Windows

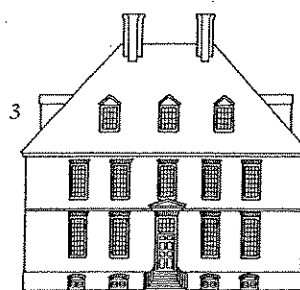


① A sash window on the entrance level at Cliveden, Philadelphia, Pennsylvania, 1763. It exemplifies the Georgian style in the Colonies. The paneled shutters, simple classical detailing, flat keystone arch and the twelve-over-twelve pane arrangement all contribute to the elegance of the facade. CV

② An elevation of a typical

17th-century house showing the limited fenestration of early houses. The casement windows were few in number, and small.

③ This elevation of the early 18th century shows far more developed fenestration. The house is in the style of an English Baroque mansion and the large sash windows are evenly distributed across the facade, in a hierarchical pattern.

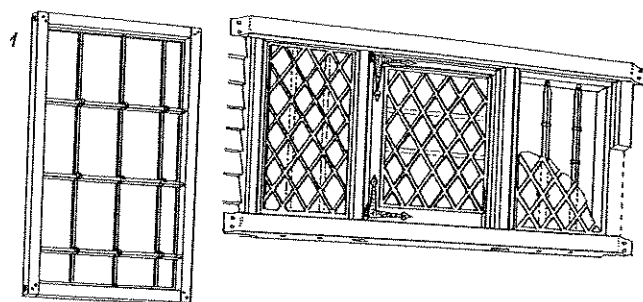


Early American windows are small in size, few in number, and usually placed asymmetrically. Many of the earliest houses had no windows at all, but most had small openings covered with oiled paper or wooden shutters. The earliest substantial houses have small casement windows with leaded panes, sometimes set in elaborate patterns, or fixed transom windows. The structural timbers form the frames, which can have chamfers and decorative stops.

Sash windows appeared in the early 18th century but it was not until the 1730s that true wooden-framed weighted sash windows were in common use, and then only in better houses. These became more elabo-

ately finished as the century progressed. Flat, gabled or clip-gabled dormer windows were also introduced at this time. Windows were now symmetrically placed, in greater numbers: this is the most characteristic element of Georgian architecture. The Georgian period also introduced the Palladian (Venetian) window, usually located centrally above the front door.

Inside, the windows were generally framed by an ogee moulding on a beaded back band. Toward the second half of the 18th century, glazing bars became thinner and panes larger. The panes were generally set six-over-six, nine-over-nine, or twelve-over-twelve. Shutters for windows were also increasingly popular.



① Typical 17th-century wooden casement windows, showing two methods of fixing the glass. The first example, from Rhode Island, c. 1640, has vertical comes (grooved bars of lead) and wooden cross-pieces. The glass is secured by the comes. The second casement is from Massachusetts, c. 1675. The comes are set in a diamond pattern and are fixed to iron standards (vertical rods).

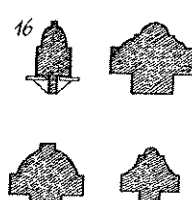
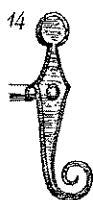
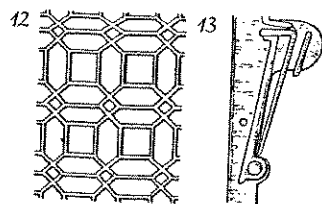
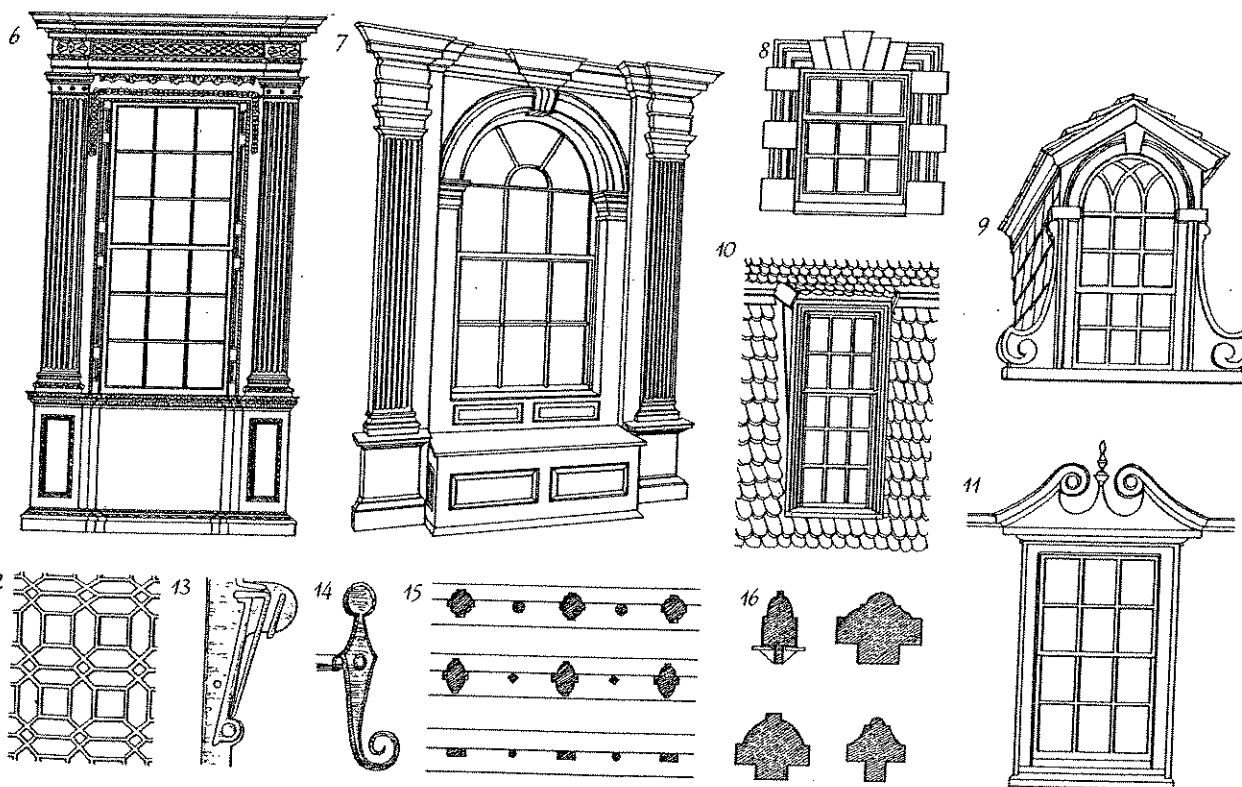
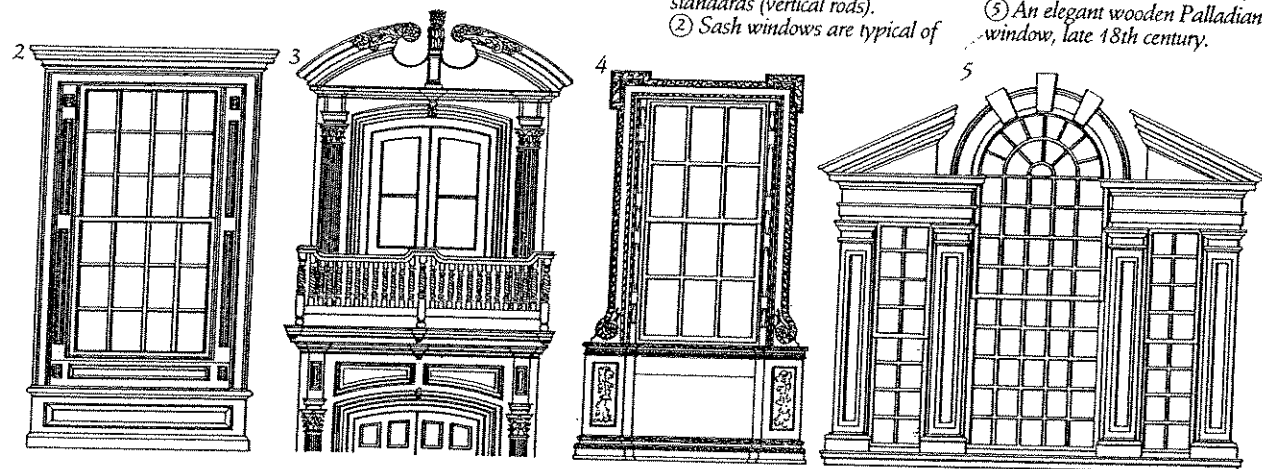
② Sash windows are typical of

Georgian houses. This example, c. 1720, has panelled shutters that fold into shutter boxes. Internal shutters are usual in brick houses; external panelled and louvered shutters are common on wooden buildings.

③ A fine, rare balcony window from Rhode Island, c. 1740.

④ An elaborate sash window from Maryland, c. 1740, with moulded and carved ornament.

⑤ An elegant wooden Palladian window, late 18th century.



⑥ and ⑦ Two elaborate sash windows, from Fairfax County, Virginia, c. 1755, and North Andover, Massachusetts, late 18th century. The influence of English pattern books is evident in the ornament. The second

example has a window seat.

⑧ An upper-story rusticated window from Virginia, c. 1770.

⑨ to ⑪ Dormer windows carried the fenestration pattern into the roof. The first example

is gabled, while the others are set into the roof.

⑫ Elaborate leaded glass was found in better houses from the late 17th century.

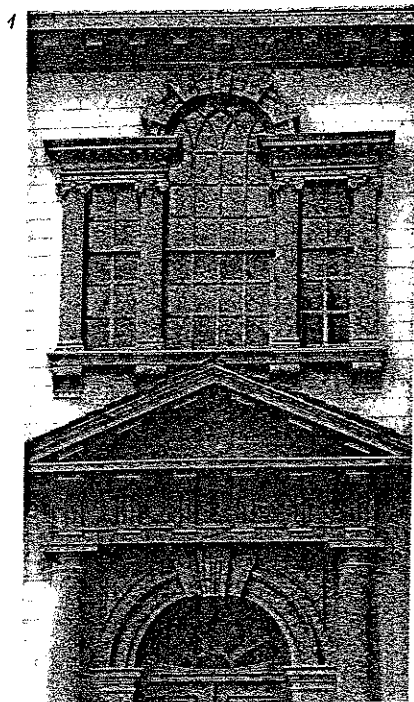
⑬ A typical casement fastener.

⑭ An iron shutter dog, used to

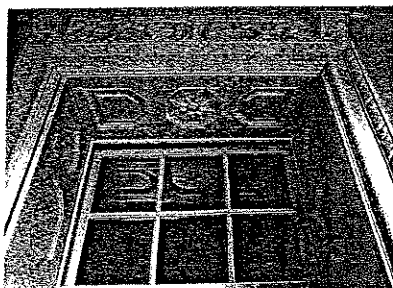
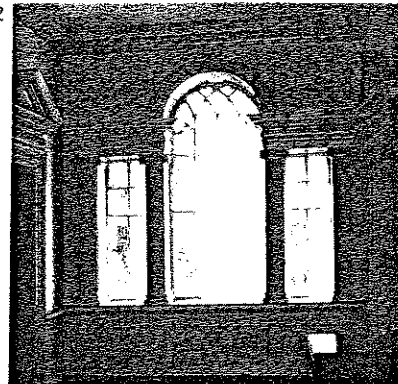
hold louvered shutters open.

⑮ Three plan sections of windows with wooden mullions and iron standards, c. 1637.

⑯ Profiles of typical glazing bars (top to bottom) of the 1770s, 1750, 1740-60 and 1735.



① One of the two impressive Palladian windows that light the central hall on the main upper floor of Mount Pleasant, Philadelphia, 1761-62. It has Ionic pilasters, a pulvinated frieze capped with a dentilled cornice, supporting brackets at the base and vousoirs (wedge-shaped blocks flanking the keystone) to the arch. MP

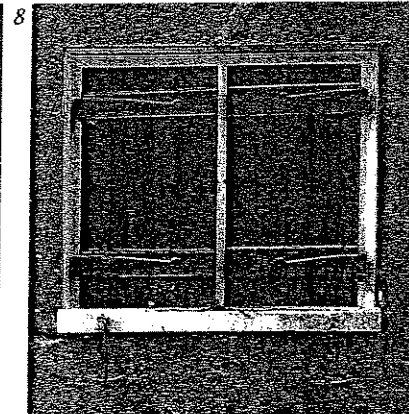
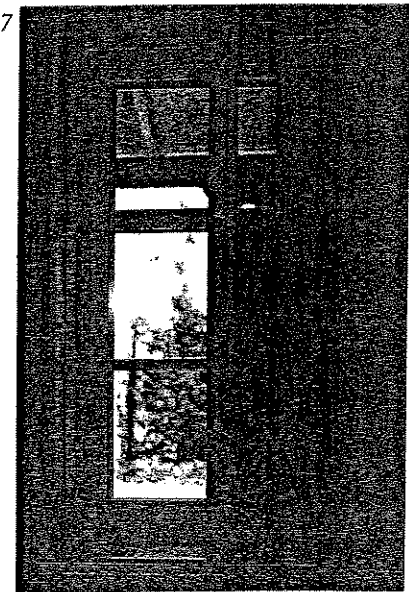
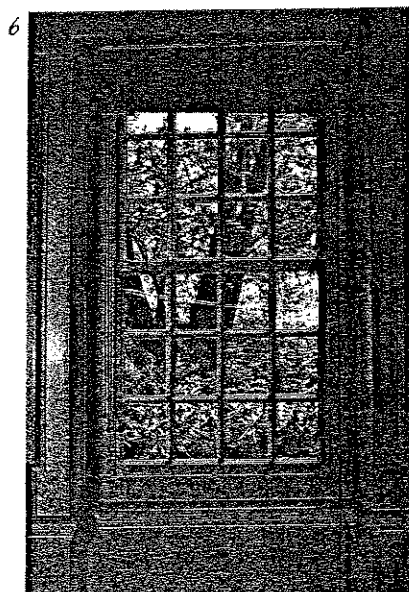
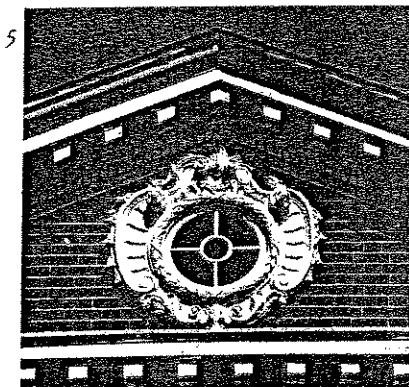


thereby maintaining the symmetry of the exterior without sacrificing the symmetry of the dining room interior. HHH

④ Part of the carved shutters and soffit panel of a companion window from the same room. The extension of detail to this level of complexity is uncommon. HHH

⑤ An elaborate Rococo bullseye window from a front gable pediment. This is an unusually rich window treatment for the Colonies at this period. HHH

⑥ An interior view of a sash window from Cliveden, Philadelphia, 1764-67. Although Cliveden and the Hammond-Harwood House are at the same social level, this simple architrave surround is in marked contrast to the windows of the other house. CV



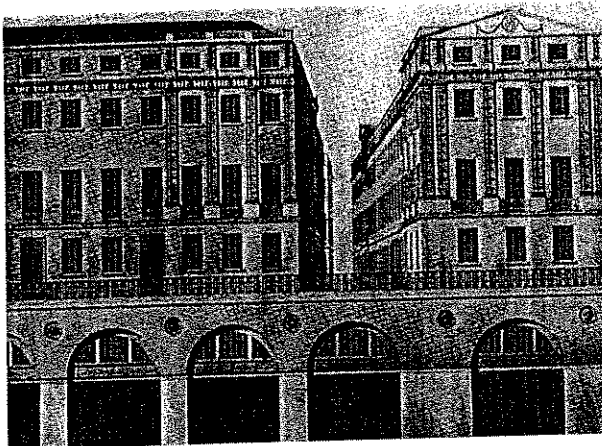
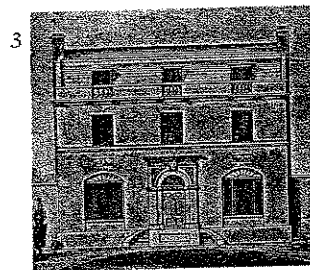
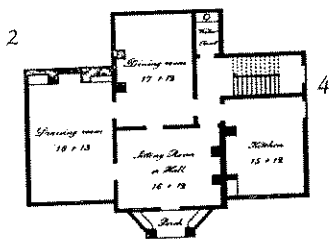
⑦ An interior view of a casement window with pocket shutters (one open and one closed back into the shutter box) and a window seat. MP

⑧ A window with battened wood shutters hung on iron strap hinges, typical of poorer houses and service areas of grand houses. CV

# LATE GEORGIAN

## 1765–1811

- ① The Adelphi development on the River Thames in London, 1768–72, initiated the reign of Robert and James Adam as the leading architects of the late 18th century. This original drawing shows how the development was conceived as a whole, wharf and terraces/rows together. RA
- ② A ground floor plan of a typical gentleman's country retreat of the late 1790s. Although simple and small, the house is very comfortable and has an internal water closet. JM
- ③ A gentleman's country house



by John Plaw, 1794, showing the attention that was paid to the proportion and symmetry of rural villas. JNP

④ A detail of Moray Place, Edinburgh, a development of terraced/row houses built on a duodecagon (twelve-sided) plan around a garden in the early 19th century. The deeply carved, crisp rustication is characteristic of Edinburgh architecture at this period. Note the authentic lamp standard. SP

⑤ The entrance front to Home House, London, c.1775, by the Adam brothers. The fine porch takes the form of a temple portico, a very fashionable feature of large town houses.



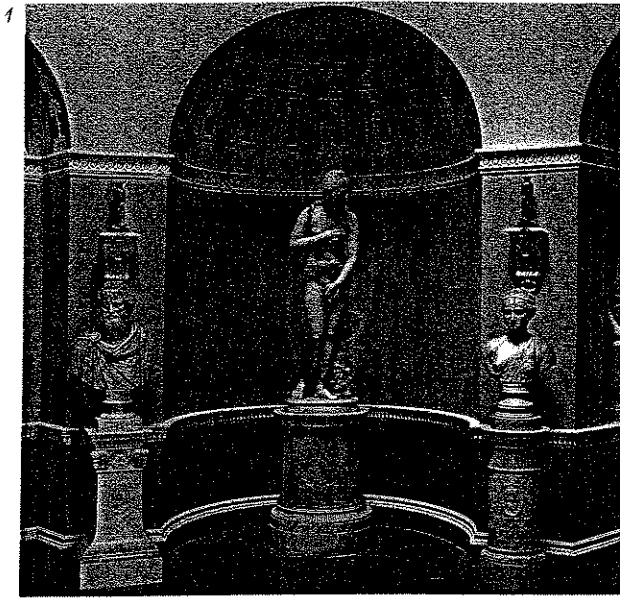
Following the Peace of Paris, which ended the Seven Years' War with France and her allies in 1763, building in Britain gathered momentum and the 1770s and 80s were boom decades. The Palladian principles of proportion which had governed domestic architecture in the first half of the 18th century continued to be applied to almost all houses, but the detailing of terraces/rows and villas became more delicate and more uniform.

The uniformity recommended in Palladian pattern books for terraces/rows and squares of private houses was rarely achieved in the first half of the century, owing to the profiteering of developers. However, the "palace" facade, in which the centre of a terrace/row is marked by pilasters and a pediment, was increasingly preferred after 1760, not only by architects and theorists but by speculative builders who found that this new magnificence helped to sell property. The first such developments were the Circus and the Royal Crescent in Bath, parts of the grandest conception of unified urban planning seen in Britain. The architects Robert

Adam (1728–92) and Sir William Chambers (1723–96) made these monumental facades fashionable and introduced to Britain a grandeur derived from Roman precedents, which had already inspired the Neo-classical style in Continental Europe.

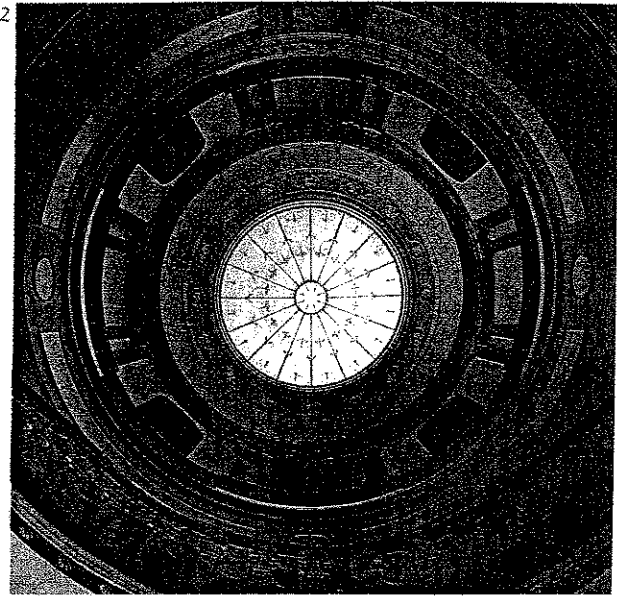
Adam was the most successful British architect of the second half of the 18th century. He built some of the grandest town and country houses of the period, but his development of the Adelphi, overlooking the River Thames in London (1768–72), was perhaps his most influential work. The terraces/rows of brick houses were united by the treatment of the facade, with swags, ribbons and arabesques on the exterior walls, echoing the treatment of the interior. This must have appeared revolutionary to eyes accustomed to the propriety of Palladian design. The pattern books of the 1770s and 80s rapidly translated these devices to more modest houses.

The 1774 Building Act defined the architectural standards within which the new ornament could be employed. This ambitious Act laid down categories or



① Sculpture galleries were an integral part of the best houses in this age of connoisseurship. This detail from Newby Hall, Yorkshire,

early 1770s, shows classical statues and busts in a complementary setting, complete with highly decorated alcoves. NH



② The stairwell at Home House, London, c.1775, is an exercise in light and space: Robert and James Adam at their best. HH

"rates" for houses, ranging from first to fourth rate. These grades were determined by a combined calculation of the value and the volume of the property. Among the structural requirements, the Act introduced revised fire regulations concerning sash windows. Following legislation in 1709 these had to be set back from the building line by 4 inches (10cm); now they had to be sunk within the wall face. This meant that only a fine line of wooden frame was visible from the street, a necessity which sat comfortably beside the prevailing taste for sinuous, elegant lines.

In tandem with the development of the city terrace/row, the later 18th century saw the construction of large numbers of small suburban houses. Developers took advantage of the less expensive land to erect houses on larger plots. These owed something to the Palladian villas of the 1750s, which were modest country houses without porticoes or basements. Many of the later villas were plain classical boxes, which aped in miniature the symmetrical country house facade. Others were built in semi-detached pairs, usually unified by simple applied ornament to suggest a single house. However, the Gothic Revival house, with ogee-arched windows and doors, or "Gothic" tracery inserted into conventional round topped windows, was also considered suitable for a more rustic setting. At the end of the century the Picturesque fashion in architecture led to the introduction of asymmetrical villa plans, with small houses sporting "Tuscan" towers and eaves, reminiscent of the follies and towers seen in the paintings of Claude Lorrain. Other fashions and fads were adopted, such as the taste for Egyptian motifs, which touched even speculative building at the turn of the century.

Brick remained the staple building material. In London grey stock brick, darkened by the smoke of sea-coal fires, gave the city a grimy patina. The grandest houses

could be finished with stone. In Bath the local soft stone was the universal facing for the facades of walls built of stone rubble, although the dressed ashlar had a tendency to crumble. By contrast, the hard stone used in Edinburgh was structural and finely tooled.

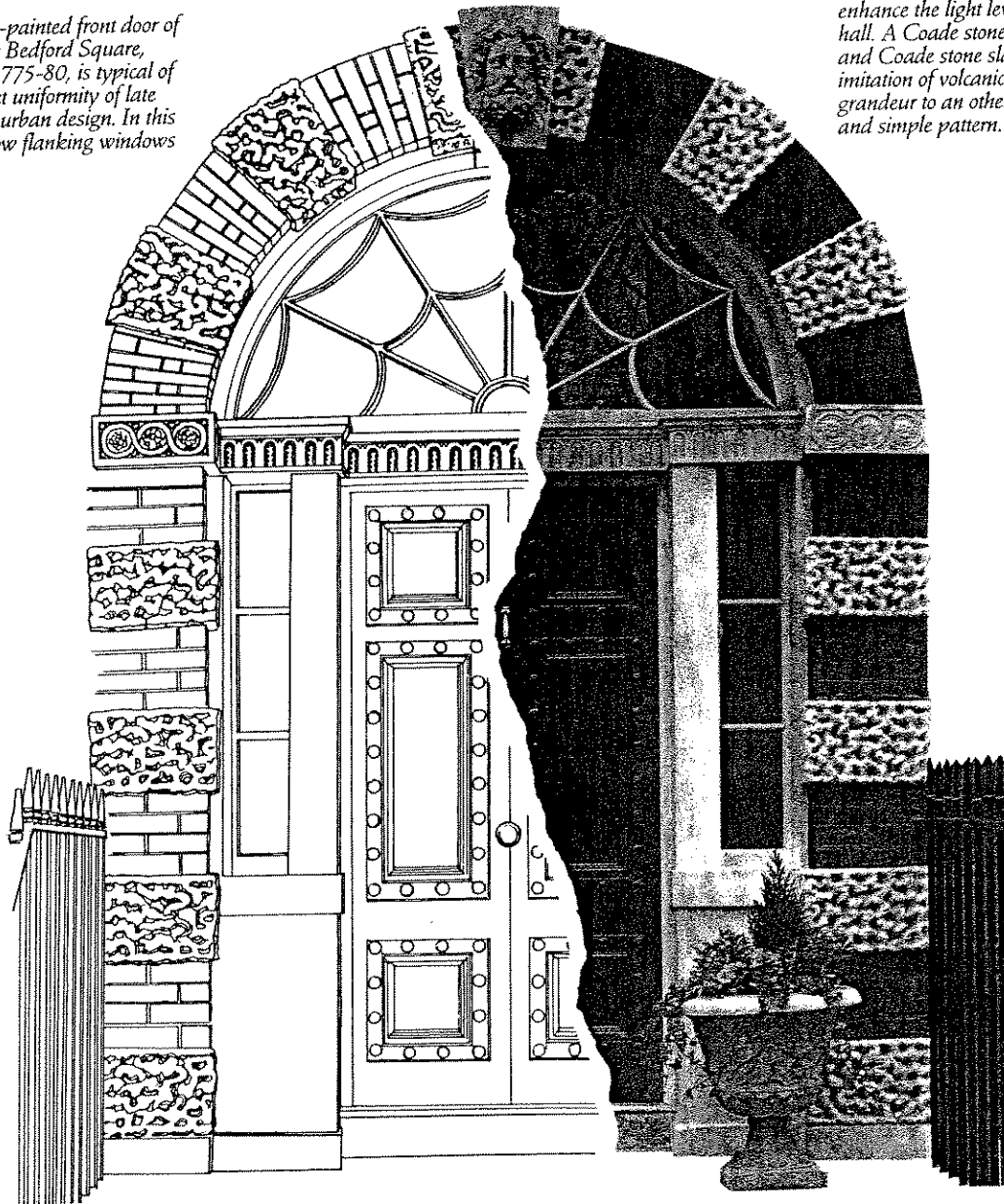
Lime mortars had been used as a finish since the time of Inigo Jones and were known generically as stucco, from the Italian term for plaster. A patent "Roman cement" was introduced in 1796. Both materials were used to simulate stone and modified architectural features in the last thirty years of the 18th century. They were applied over brick and were generally marked out in horizontal and vertical lines to resemble ashlar blocks. Stucco was then painted a warm yellowish tone, in imitation of Bath stone. Houses were either stuccoed through the basement and ground floor facade or fully stuccoed; the latter is especially found on grander developments from the end of the period. John Nash's terraces at Regent's Park, London (1811-28), are the apogee of this taste. An invaluable innovation was Coade stone, an artificial stone composed of a terracotta-like material but white in colour. This could be cast and so the effect of carved ornament came within the budget of the popular builder. A huge diversity of Coade stone details was marketed, but it is perhaps the keystones with faces in high relief which are the most notable castings. These decorated many facades between c.1775 and 1810.

Other innovations played their part in the period. The hob grate, which had been introduced in the 1750s, ousted the less efficient, dirtier basket grate, and improved oil lamps were introduced to the houses of the rich: thus by 1800 the average house was warmer and cleaner to live in, and the grand house was also better lit. All areas of design fell under the influence of Robert Adam and his associates, and even these grates and lights reflect the prevalent classical taste of the era.

## Doors

*The black-painted front door of a house in Bedford Square, London, 1775-80, is typical of the discreet uniformity of late Georgian urban design. In this case narrow flanking windows*

*enhance the light levels in the hall. A Coade stone keystone and Coade stone slabs, in imitation of volcanic rock, add grandeur to an otherwise plain and simple pattern.*



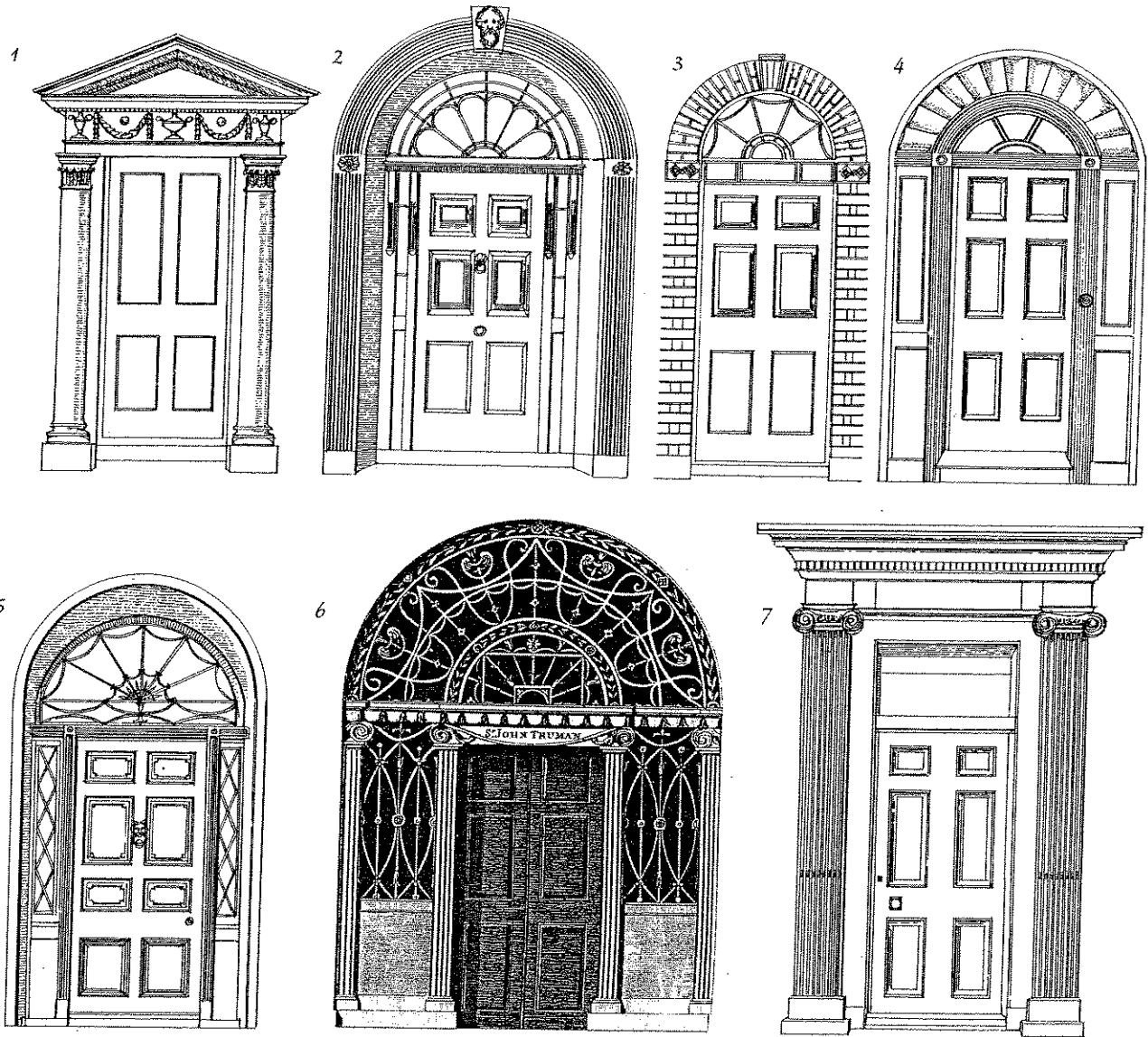
The basic carpentry of the Georgian door changed very little in the late 18th century, but detailing was influenced by the prevailing Neo-classical taste.

The casing of the street door was modified by the fanlight. Early in the period fanlights are generally simple and rectangular, but the semi-circular or segmental type, which is particularly well adapted to filigree ornament, became increasingly fashionable. Fanlights were made in wood or, for grander houses, wrought in metal. At the end of the century cast-metal tracery became very general. A Coade stone surround echoes the graceful sweep of the fanlight above some later doors. By contrast, other late doorcases, porches

and porticoes have an angular, Grecian simplicity.

Typical street doors and internal doors remained six-panelled. The modest house door is deal (fir or pine) and has plain fielded panels; grand street doors may be oak. All were painted, black and sometimes dark green. Toward the end of the century the occasional bright blue door relieved the sombre streetscape.

Most internal doors are of painted deal, but the best are mahogany, with polished panels framed by incised ribs or a beaded moulding. Inlays of unusual woods such as ebony, holly and cherry are also used. The vogue for painted Pompeian and Etruscan decoration within the door panels ran from the 1770s onward.



The actual front door tended to be plain: it was the surround that indicated the status of a house.

① A classical pediment supported on engaged columns (partly sunk into the wall) adds dignity to this house in Bath.

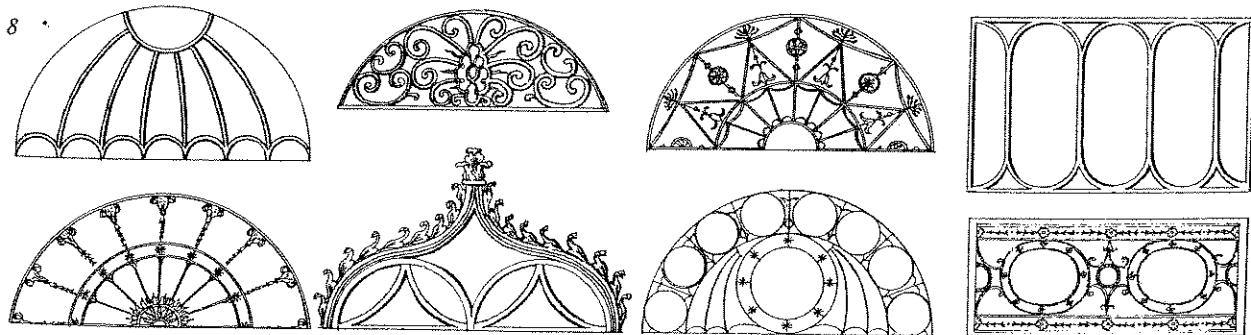
② A Coade stone keystone could enliven an austere doorcase. Numerous facial designs existed.

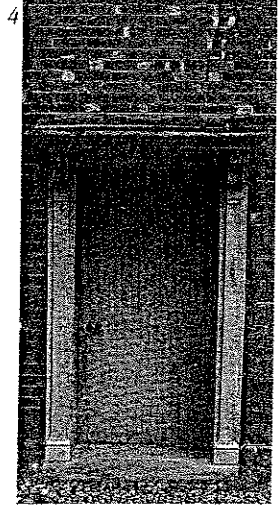
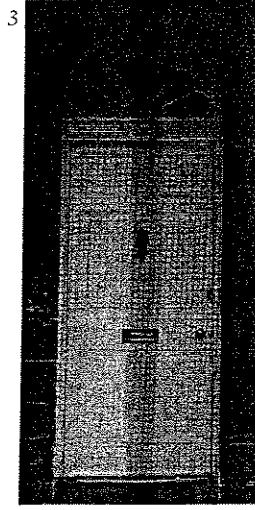
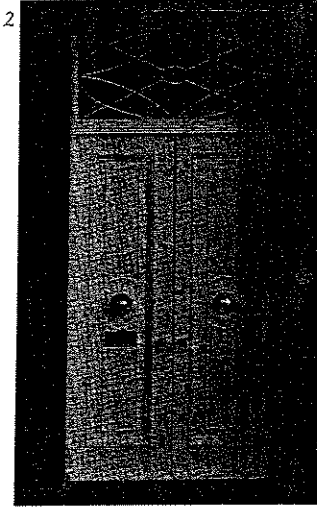
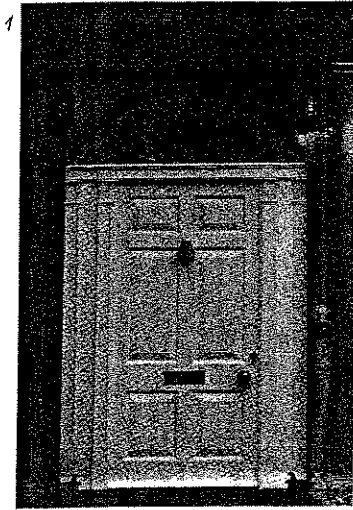
③ and ④ The fanlight above the door was an important area of enrichment. The simple semi-circular light within a brick arch, left, follows the same basic form as the more elegant doorcase from a house in Guildford, Surrey, right. The scalloped motif above the door is particularly graceful.

⑤ and ⑥ The grandest elaboration of forms incorporated wrought ironwork not only in the fanlight but in the flanking windows. This was particularly fashionable in Dublin. The flamboyant second example shows the fashion for giving the name of the occupant above the front door. BM

⑦ This doorcase is from an early London speculation by John Nash, 1777-8. The Ionic pilasters are Greek Revival elements.

⑧ Variations on the simple spoked fanlight include Adamesque Roman detailing, geometric forms and the ogee arched Gothic form.



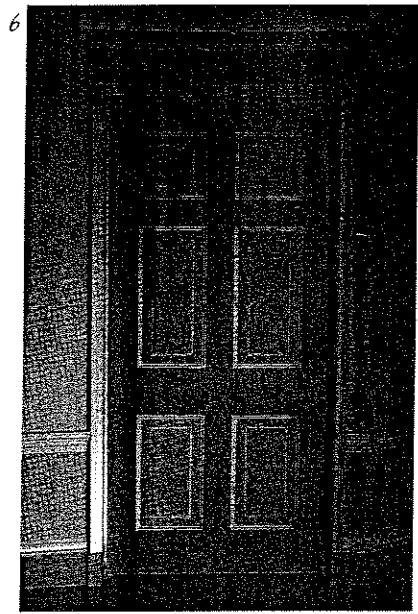


① A Bath front door in the Adam style, c. 1780, with an elaborately wrought fanlight, is given added scale and dignity by the flanking pilasters.

② In contrast, this pair of double doors from the very end of the 18th century exhibits the taste of the Greek Revival in its severe rectilinear elegance. Note the shaped panels which frame the large, original door handles. The letterbox, as elsewhere, is a later insertion.

③ The rather narrow proportions of this door from Bath are disguised by rich detailing, in the moulded architrave and in the shaped panels within decorative frames.

④ This cottage doorway from the 1780s has almost no detailing. Simplified pilasters terminate in attractive brackets which support a functional, lightly moulded porch. AH



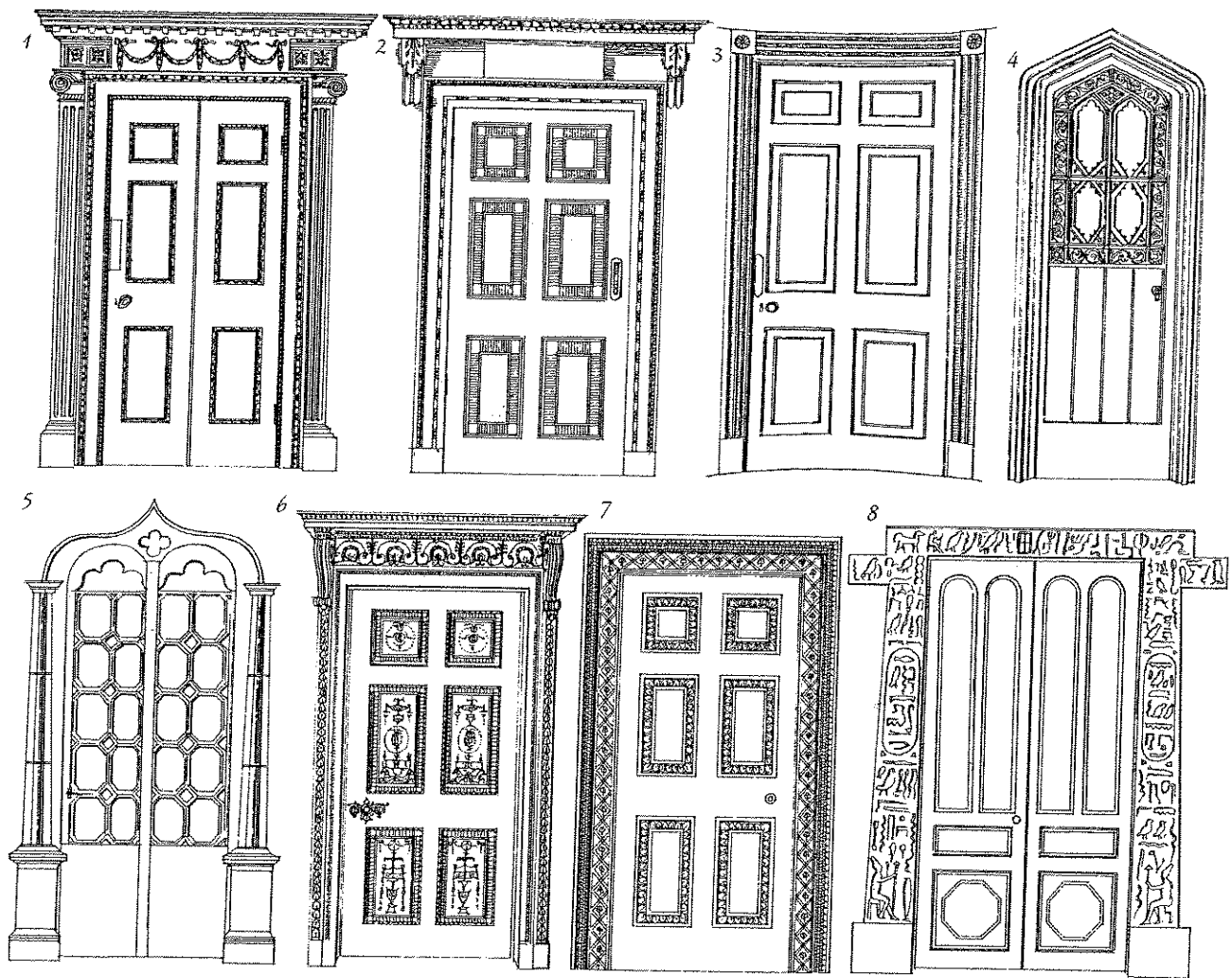
Interior doors were painted or grained, unless the wood used was of high quality, such as mahogany, which would be polished.

⑤ A typical six-panelled door and moulded doorcase in Avenue House, Bedfordshire, c. 1780. AH

⑥ Paintwork is used to dramatic effect on this doorway in Home House, London, c. 1775. The panelling on the door is picked out along the mouldings. The escutcheon plate and door handle are contemporary. HH

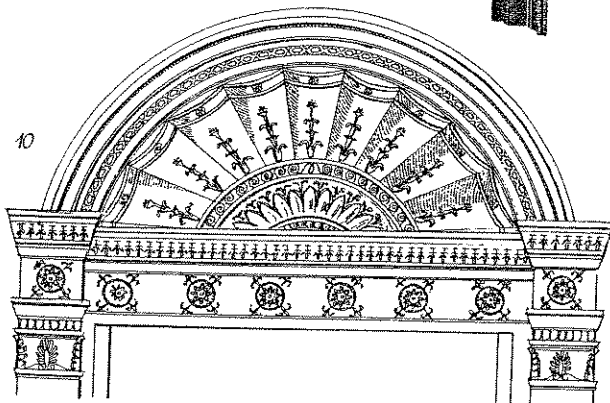
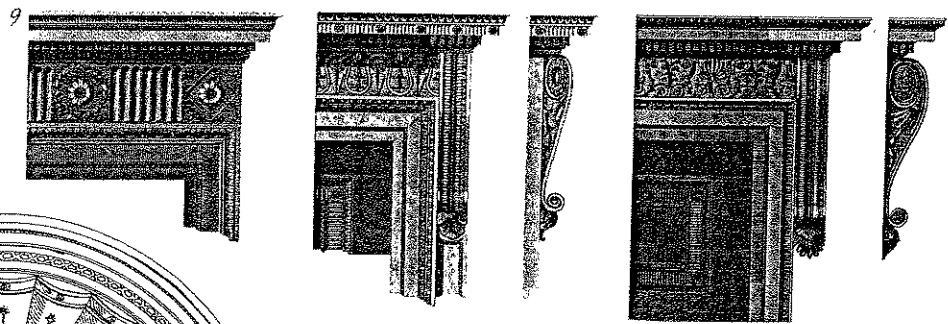
⑦ A handsome moulded architrave with a gilded frieze enriches the surround of these double doors designed by Robert Adam for Home House. Double doors were employed in the principal reception rooms of only the grandest houses. HH

⑧ The carved detail of the panel mouldings on this door at Newby Hall, Yorkshire, early 1770s, emphasizes the magnificently grained wood. Fine hardwoods were the preserve of the very rich. Intricate carvings on the surround complete the group. NH



Internal doorways and details.

① and ② Reeded and incised decoration enriched door panels. The surround could incorporate pilasters and a grand entablature. The first example, c.1770, is inspired by the work of the Adam brothers.



③ An oval room would be served by a curved doorway, as here in Sydney Place, Bath.  
④ Gothic doorways were freed

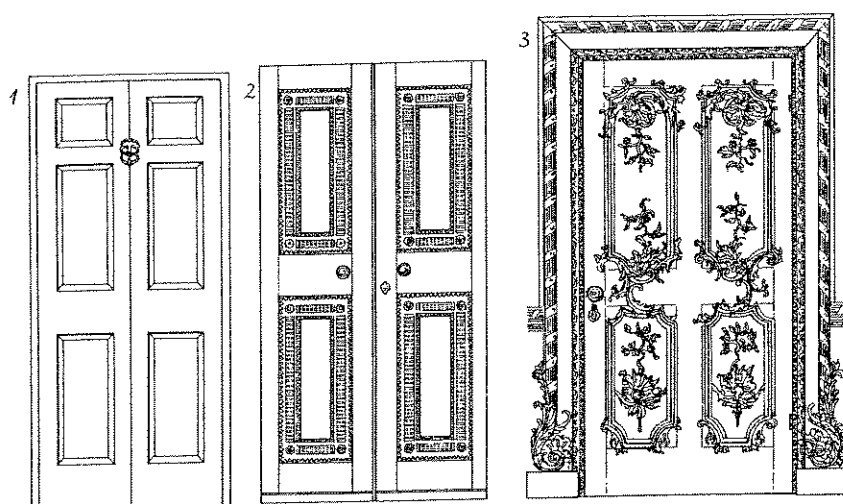
from the strict proportions that applied to classical ensembles, as seen in this narrow doorway

⑤ In the mid-century the Rococo style found favour in some of the grandest houses. This lobby door of the 1770s is from Abington Hall, Northamptonshire. It has side lights that repeat the glazed panels. Such fantasies contrast with the plain classical elegance that prevailed in the 1760s.  
⑥ Painted Pompeian and Etruscan decoration were fashionable in the 1770s and 80s. This Etruscan door is from Osterley Park House, London. The motifs reflect a complete room theme.

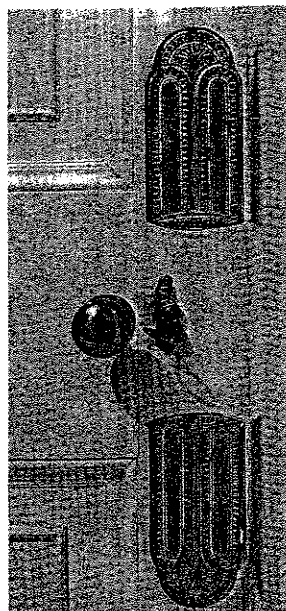
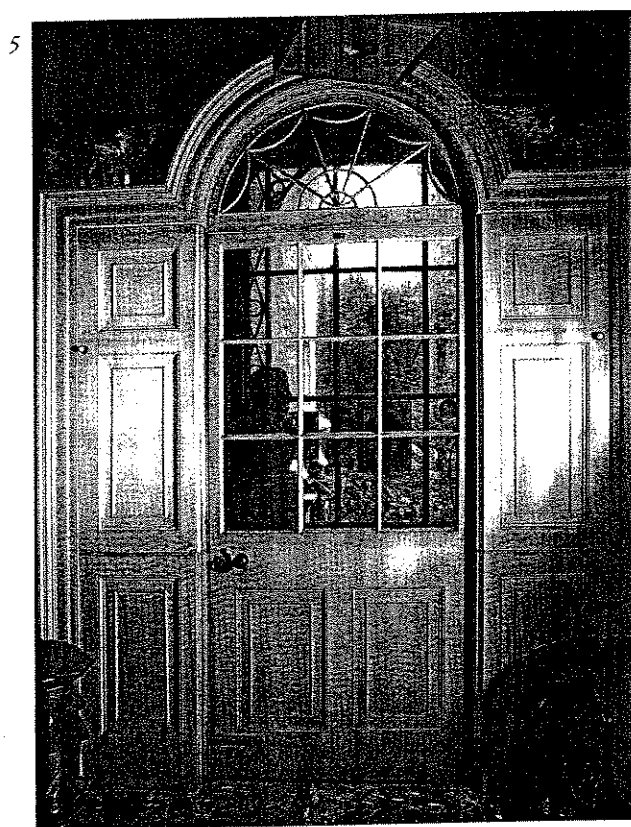
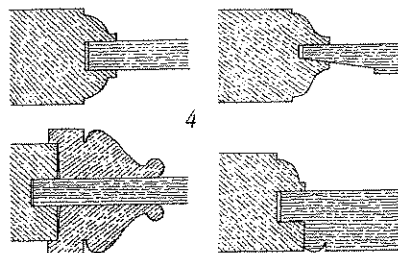
⑦ This doorframe, c.1800, uses classical motifs rather than the vocabulary of the classical Orders. The fielded panels are as elaborate as the surround.

⑧ At the end of the century there was a vogue for Egyptian motifs, inspired by Napoleon's campaigns in Egypt. These doors of c.1804-10 are from a billiard room decorated in the Egyptian taste.

⑨ Three examples of classical entablatures from the 1760s. RA  
⑩ An overdoor, c.1775-77, with elegant stuccowork.



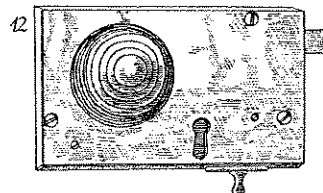
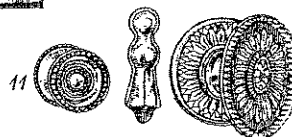
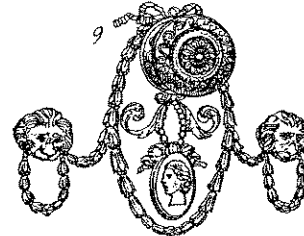
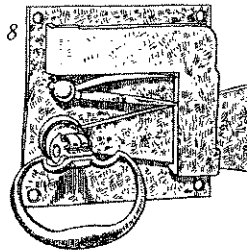
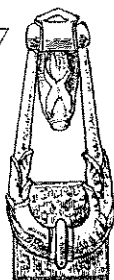
- ① The typical six-panel door was open to elaboration. This front door of 1802 has a central divide, a fashionable device to suggest double doors.
- ② These grand double doors, c.1773-75, have reeded and gilded panels.
- ③ Rooms designed in one of the exotic styles that were in vogue had doors decorated en suite. This Chinese-style door is c.1777.



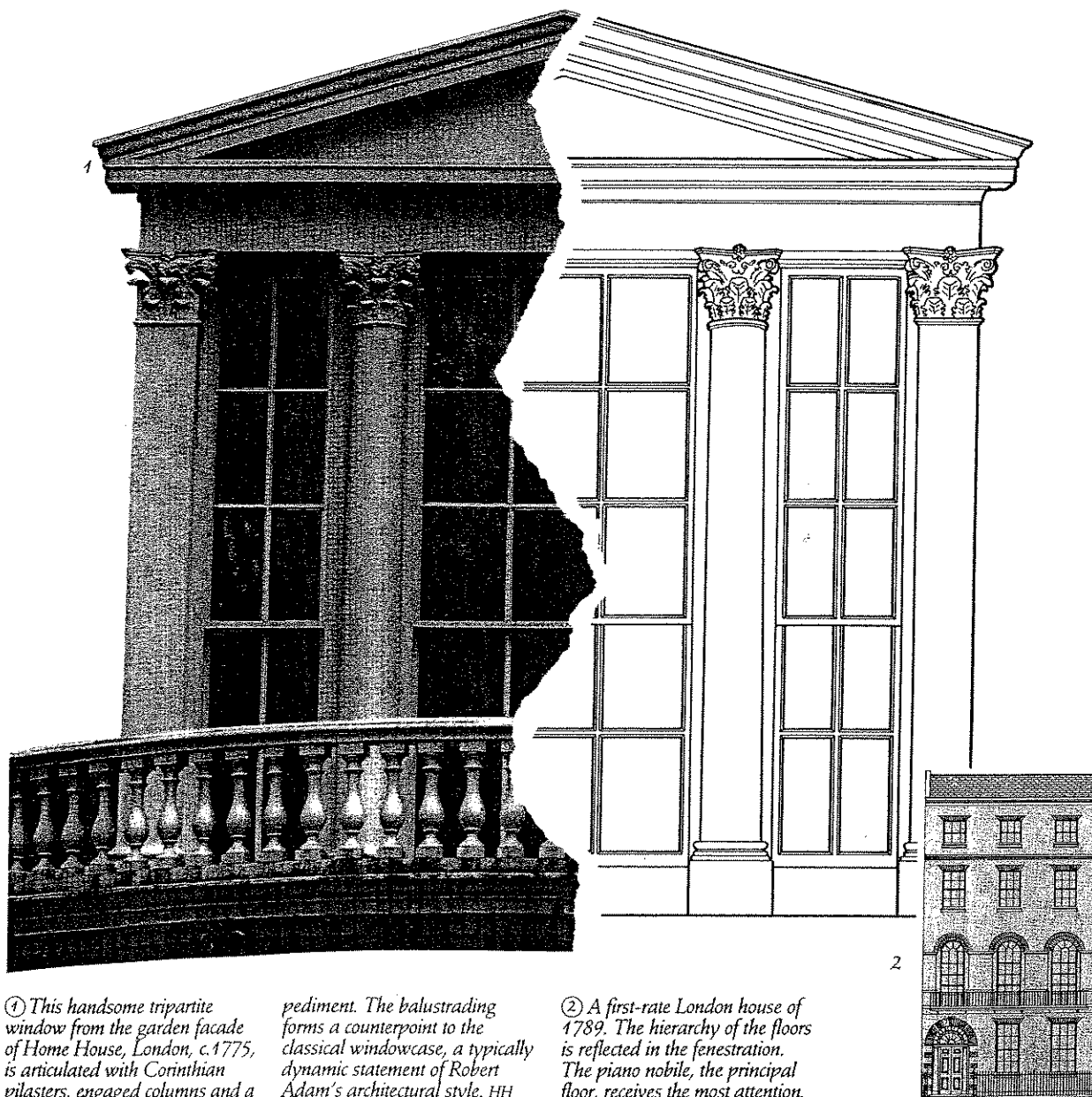
- ④ Typical moulding profiles: the first shows a plain panel fitted into a moulded stile; the second has a fielded panel; the third shows a bolection moulding; the fourth has a beaded panel.

- ⑤ Vestibule doors could have shutters which protected the hallway from draughts. This fine example is from the 1780s. AH
- ⑥ Stylish door furniture/hardware included pairs of fingerplates/push plates. AH

- ⑦ Front door knockers came in a wide variety of cast-iron designs. The Greek lady, left, reflects Neo-classical tastes.
- ⑧ Fairly simple wrought-iron door latches were still used.
- ⑨ Robert Adam devised elegant fittings for his interior doors. This knob and escutcheon set epitomizes his best work.
- ⑩ Ordinary houses had plain metal or wooden door knobs of pleasing, curvaceous forms.
- ⑪ A set of polished brass fittings, late 18th century.
- ⑫ A brass box lock with a turned hardwood handle, c.1790.



# Windows



① This handsome tripartite window from the garden facade of Home House, London, c.1775, is articulated with Corinthian pilasters, engaged columns and a

pediment. The balustrading forms a counterpoint to the classical windowcase, a typically dynamic statement of Robert Adam's architectural style. HH

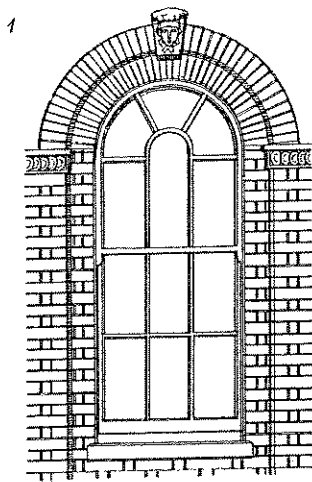
② A first-rate London house of 1789. The hierarchy of the floors is reflected in the fenestration. The piano nobile, the principal floor, receives the most attention.

In 1774 new fire safety legislation was introduced that required window frames to be rebated within the wall face. This drew the eye away from the frame and toward the proportions of the glazing bars, which became more and more delicate as the century progressed. Rusticated and plain Coade stone surrounds, seen from the 1780s, restored some weight to the frame.

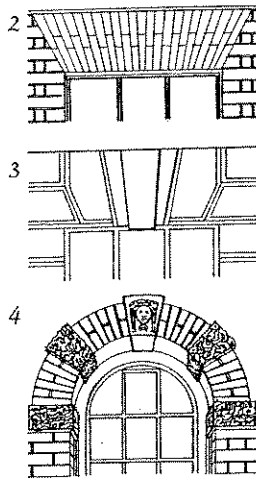
Facades became elegantly attenuated in the 1770s and windows became taller, so that windows on upper floors may be almost as large as those of the ground floor. Building manuals advised that the total window area of a room should be equivalent to the square root of the length times breadth times height of the room.

Drawing room window sills on the floor above the entrance level are often very low, or at floor level, opening onto balconets or onto a balcony that runs across all the windows. To aid access, sash windows were replaced by French doors in the 1780s and 1790s.

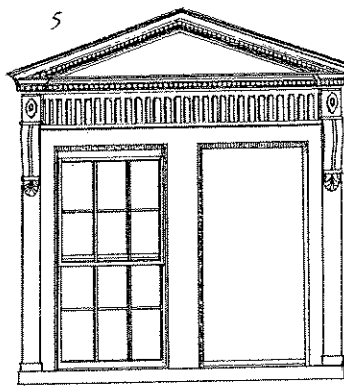
Variations on conventional sashes occur at the end of the century. Round-headed window openings become popular, and these have either arched or rectangular sash frames. If the sash box is rectangular, the top of it will be hidden between the exterior and interior masonry and the central glazed panel will follow the curve of the arch. Gothic windows remained popular; these can have ogee-shaped arches and windows.



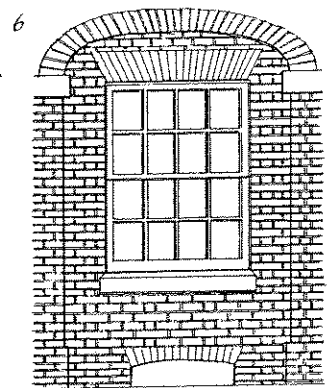
① A typical window built to the requirements of the 1774 Building Act. The window jambs



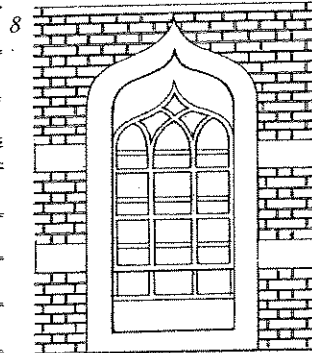
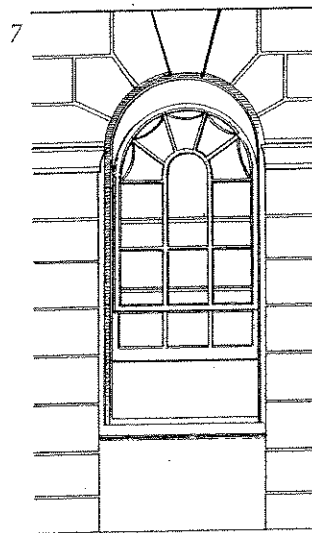
are recessed behind the outer face of the building; this leaves only a thin profile of the sash visible.



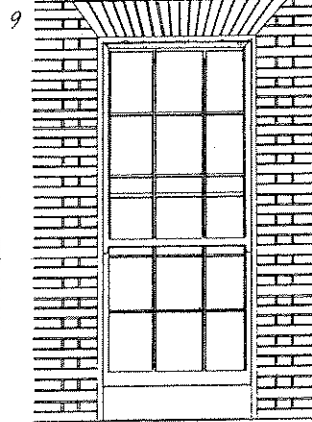
② to ④ Brick decoration and rustication remained current, but a highly fashionable window could have textured Coade stone slabs and a Coade stone keystone. ⑤ This pediment unites the facades of two terrace/row



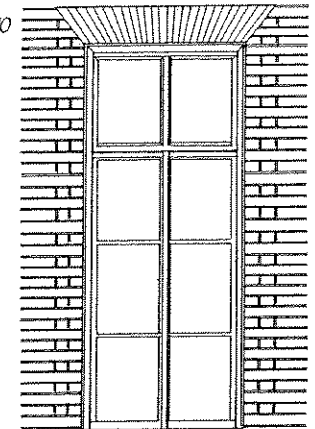
houses; only one house has a window. ⑥ This shallow elliptical brickwork arch surrounds a provincial window, c.1780. A London window would be more elongated.



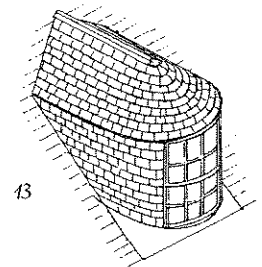
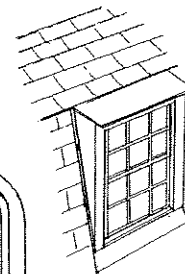
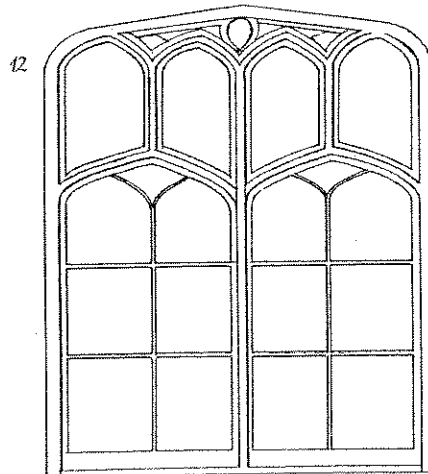
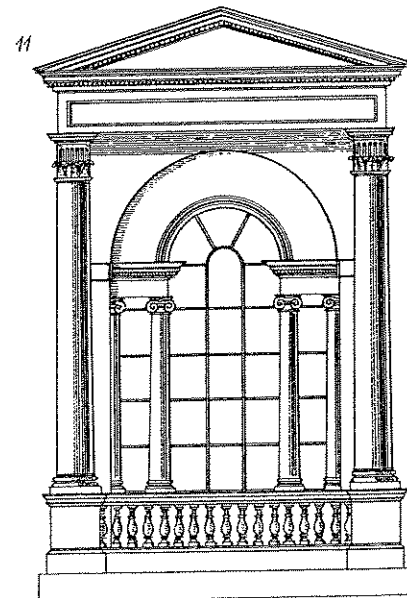
⑦ and ⑧ Sash windows could be round-headed (left, c.1790) or even ogee-headed, in a Gothic vein. Gothic windows were often incorporated into houses of a classical design.



⑨ and ⑩ In the 1760s and 70s the drawing room on the piano nobile of town houses would have



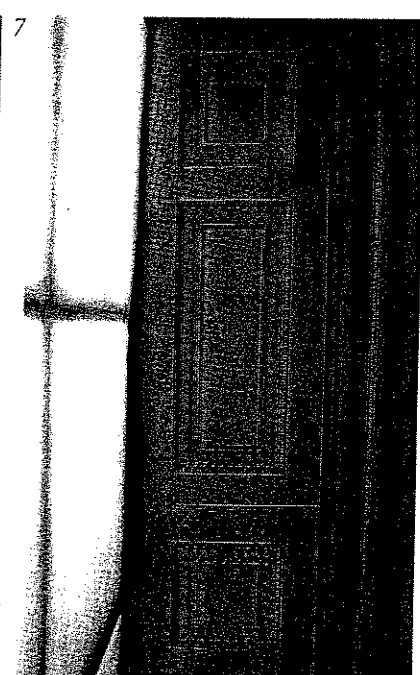
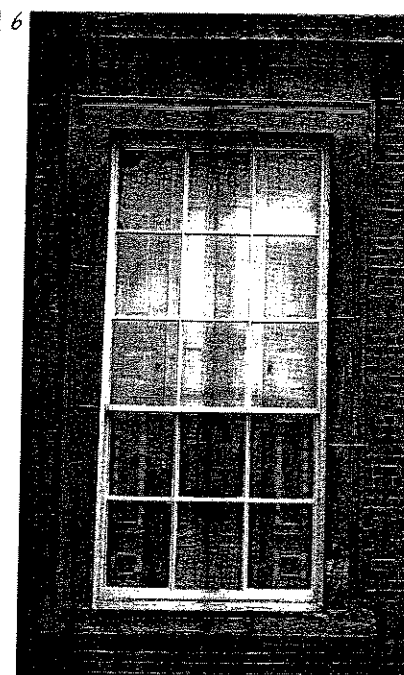
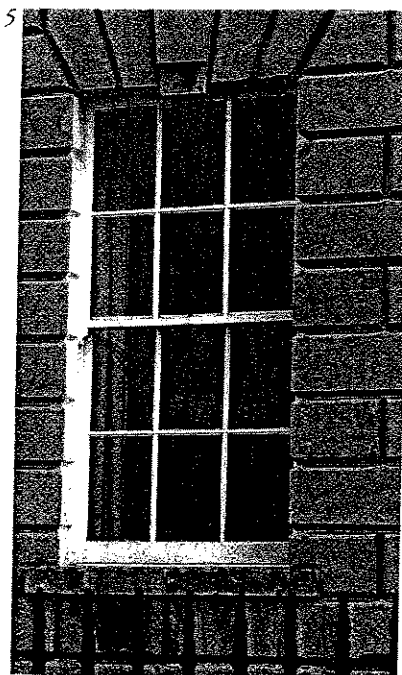
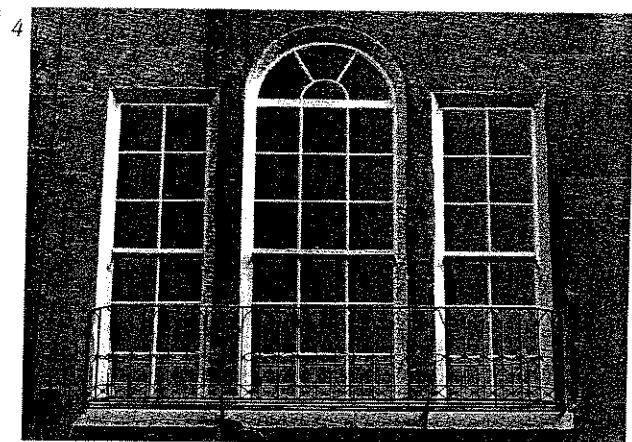
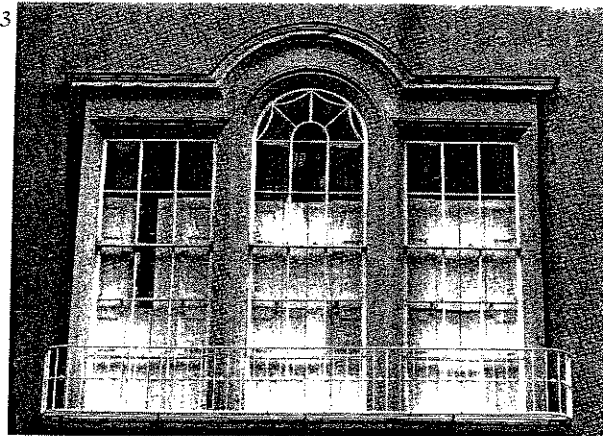
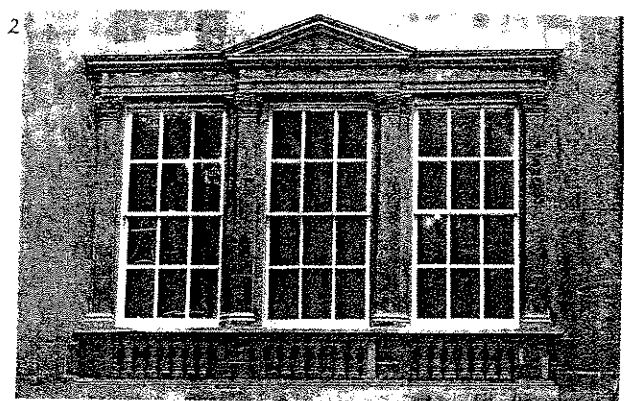
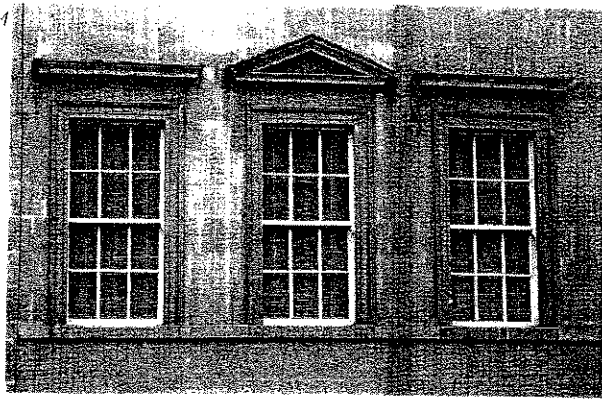
long sash windows. By the end of the 18th century French doors were much more fashionable.



⑪ This illustration is based on a design by Robert Adam, 1772. It would be suitable for the centre of a very grand facade.

⑫ At the turn of the century full-blooded Gothic houses were once again being built. This wall-high window is from Luscombe Castle, Devon, by John Nash, 1800-1804.

⑬ Dormers were usually square, but they were occasionally bowed to give animation to the facade.



① The central pediment draws these three windows together as a group. The string course forms a running sill.

② These windows are united by the architectural enrichment of a shared entablature, engaged pilasters and an engaged carved stone balustrade.

③ A Venetian window, comprising three

floor-length sashes. Note the "spider's web" tracery of the round-headed sash.

④ A plainer version of the previous example. This is typical of modest town houses in Bath.

⑤ Deep-cut rusticated stonework was popular at the entrance-level. The dropped keystone is a Palladian motif which dates the window as c.1750-60.

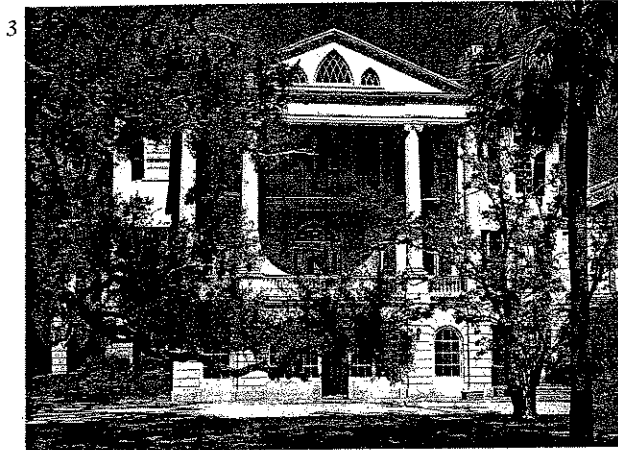
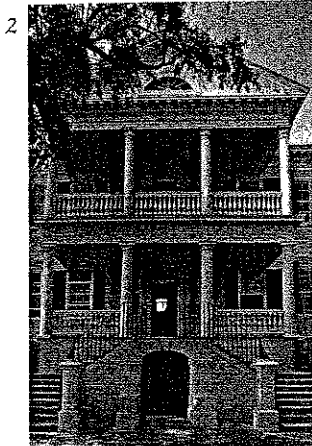
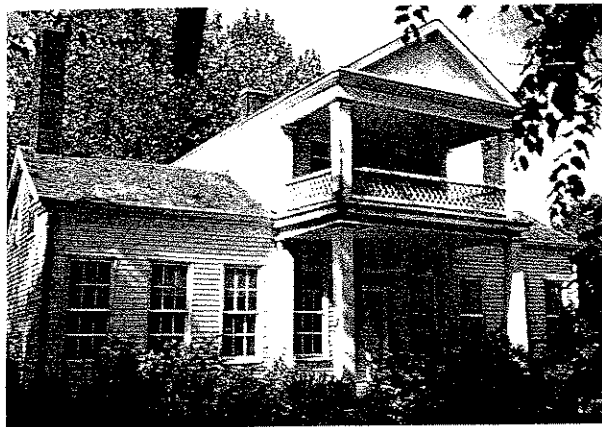
⑥ An attenuated window with a classical stone surround, early 1770s. The shutters are contemporary. NH

⑦ A detail of a shutter at Newby Hall, Yorkshire, showing a guilloche motif. NH

# FEDERAL AND EMPIRE

## 1780-1850

① The weatherboarded Sam Brown house in Oregon, 1858, is a simple Greek Revival residence with a square-columned portico and six-over-six windows. PD



② The Gaillard-Bennett House, Charleston, South Carolina, includes early Federal details, 1800, certain alterations in 1819, and the addition of a portico and other features, c. 1850. There are Doric columns on the first tier of the portico, and Corinthian columns with cast-iron capitals on the second. An elliptical fanlight is also featured. GB

③ The English Regency mixed with southern Classical Revival is evident in the Patrick Duncan House, Charleston, South Carolina, c. 1816. This suburban villa is attributed by many authorities to William Jay. It has a pedimented portico, supported by Composite columns, a doorway set within an apse, and various details showing Moorish, Gothic and other eclectic influences of the period. AL

Although English architects after 1760 were designing new structures in the Neo-classical manner, American builders did not adopt this style to any advanced degree before the Revolution began in 1775. The "Neo-classical" movement was the reinterpretation of classical architecture. Ponderous Palladian elements derived from Roman public buildings were abandoned; inspiration instead came from recent archaeological finds, particularly of Roman domestic buildings. A few new dwellings planned in the 1770s indicate some translation of English Neo-classicism in certain details, but economic downturns in certain Colonies, as well as a colonial conservatism which often venerated the "neat and plain" in buildings, prevented acceptance of the movement until after 1782. As late as the early 19th century, an important English émigré architect in the United States, Benjamin Henry Latrobe (1764-1820), complained about the craftsmen who were still tied to the traditional styles of the early Georgian period.

After 1783 and the conclusion of the American Revolution, some wealthy merchants in Providence, Rhode

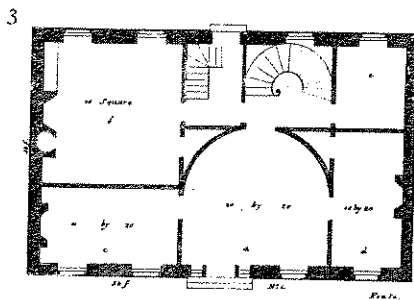
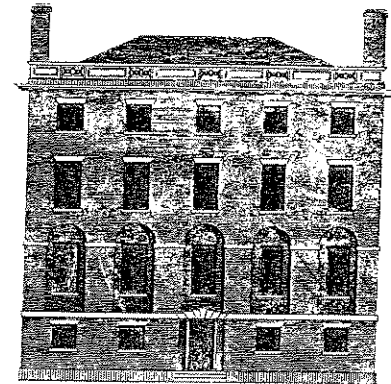
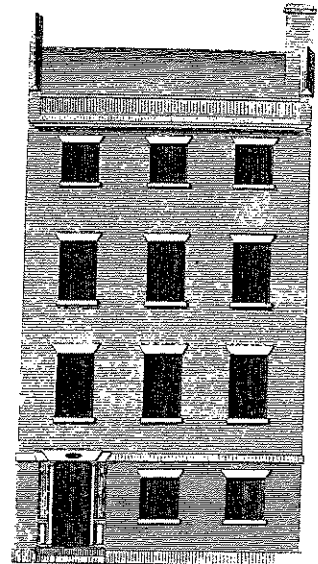
Island, and in other cities built houses that still reflected earlier Georgian tastes. However, some leaders of the new Republic were looking for an architecture that was philosophically appropriate for the nation. Many applauded the work of Robert and James Adam and their followers in England as a suitable model, while others, venerating simple and utilitarian ideals, searched for a style more related to Continental European versions of Neo-classicism and Classical Revivalism.

The Federal or "Adamesque" style became familiar by the end of the 1780s. This architecture achieved elegance through attenuated forms, curved or elliptical features and sophistication of detail: polygonal or curvilinear bays, concealed hipped roofs behind balustrades, elongated windows with large panes and thin glazing bars, decorated cornices, and entry porches with thin, tapered columns in the "ancient taste". Rooms tended to be open and airy, with occasional use of oval shapes on walls, vaulted or shaped ceilings, and flat plaster walls decorated by en suite fireplace surrounds, door surrounds, dados and cornices. Grand rooms were often further

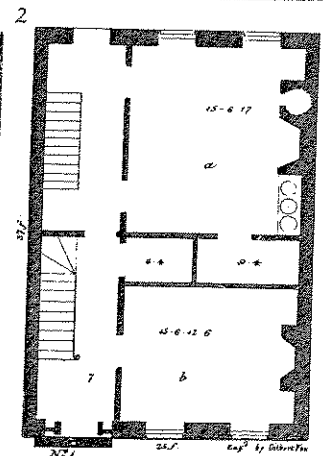


① A group of Boston townhouses built in the 1840s around a private garden. These houses, with their curvilinear bays, represent a progression from the designs of Asher Benjamin. Note the elegant doorways, hierarchy of windows and simple details which were to be found in such dwellings all along the Eastern seaboard. RS

② Asher Benjamin's elevation and ground floor plan for terraced/row houses, from the sixth edition of *The American Builder's Companion*, 1827. ABA



③ Asher Benjamin's elevation and ground floor plan for a large city house. The plan provides some unusual room shapes and a circular rear staircase. ABA

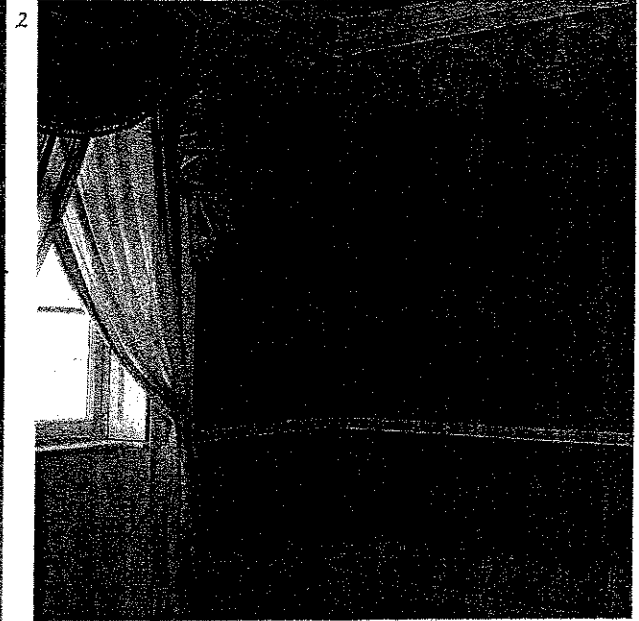
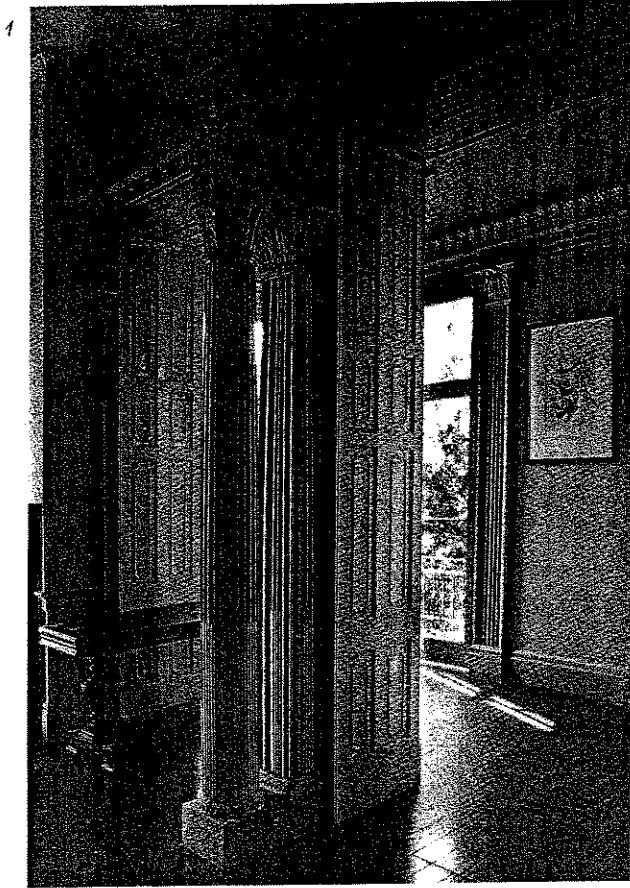


④ and ⑤ Two houses from Salem, Massachusetts, with similar fenestration, 1800-1810. The first example has a two-tiered portico: Ionic columns support the second tier which has had glazing added. The lower example has six-over-six sash windows and a pedimented porch. RS

embellished by ornamental plaster ceilings, and wallpapers with festoon borders. The Adam brothers' work was translated to the United States largely through the pattern books of other designers, especially those of William Pain, whose *Practical House Carpenter* (1766) and *Practical Builder* (1774) may not have reached the Colonies before the 1780s. The spread of this fashion was also related to the presence of newly arrived craftsmen from England, and especially by the rise of the architect, replacing the predominance of the house carpenter of the previous generation. Regional and nationally prominent designers included classically trained aristocrats such as Charles Bulfinch (1763-1844) in Boston and Gabriel Manigault (1758-1809) in Charleston, and former craftsmen, such as Samuel McIntire (1757-1811) in Salem

and John McComb (1758-1853) in New York. Knowledgeable patrons pressed for the Neo-classical style when remodelling earlier houses, George Washington's changes to Mount Vernon, Virginia, in the 1780s being a supreme example. New houses such as Gore Place in Waltham, Massachusetts, and terrace/row houses in Boston, particularly those designed by Bulfinch, reflected the new Federal taste.

A nearly concurrent movement in American architecture was the Classical Revival. This style, usually associated with Thomas Jefferson (1743-1826), rejected the Neo-classicism of the Adam brothers, and looked to French models and to renewed inspiration from Palladio and Roman public buildings. Immigrant architects who were familiar with the later English Neo-classicism were



① An opulent late Neo-classical interior from the Patrick Duncan House, Charleston, South Carolina, c.1816. The use of stylized fluted columns and palmettes with ovolo mouldings on the panelling provides an elegant and decorative screen to the anteroom behind. AL

② A detail from a bedroom in the Morris-Jumel Mansion, New York, originally built in 1765 and restyled in 1810. The wallpaper has festoons at frieze-height and an imaginative pattern on the dado. The festooned curtain pelmets/valances are appropriate to a bedroom. MJ

encouraged by Jefferson; young students such as Robert Mills (1781–1855) of South Carolina and William Strickland (1788–1854) of Philadelphia also began their careers under Jefferson's aegis. At least one English architect practising in the United States, however, pursued a purer version of the English Regency – William Jay (1793–1837) in Savannah, Georgia.

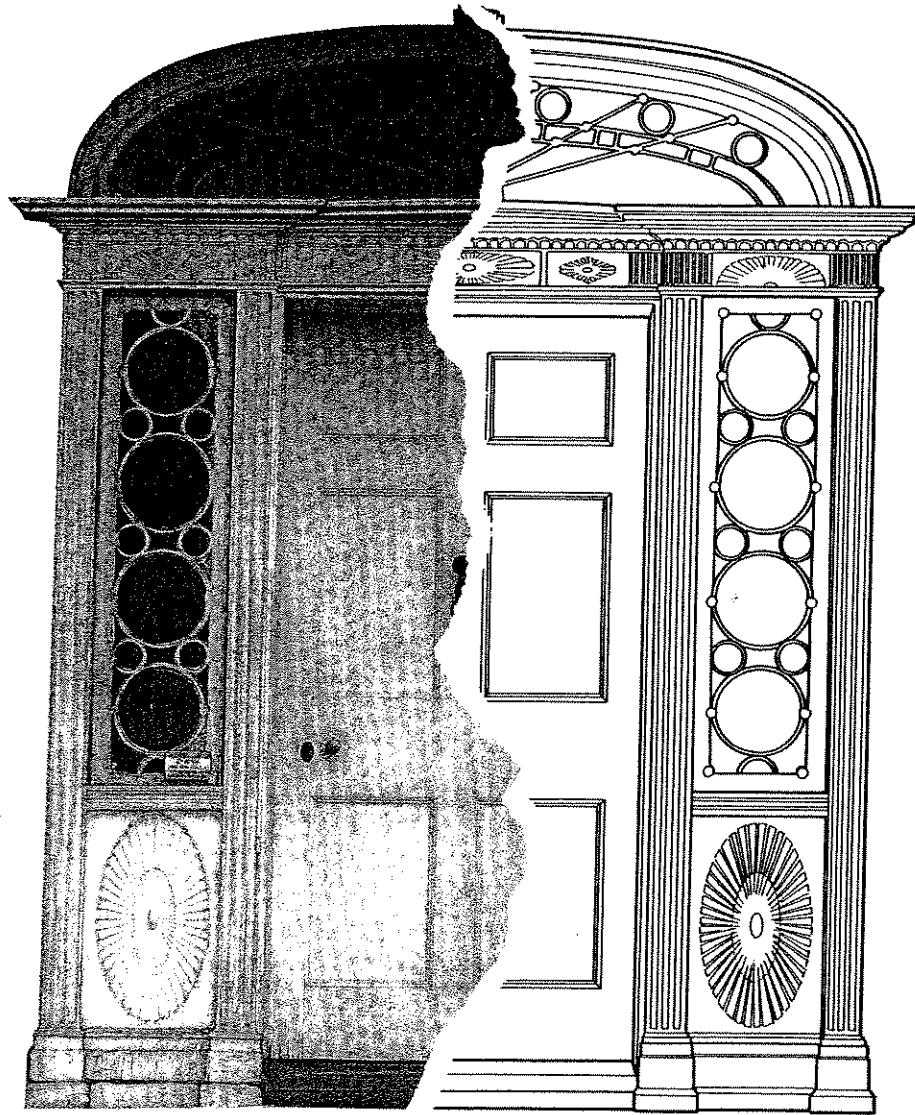
The movement presaged an American classicism of a more robust sort which relied more on form than applied detailing. The houses feature round or lunette windows, fanlights/transom lights, and prominent one- or two-story porticoes. They reflect a classicism of a unique type, sometimes termed Roman Revival but actually a little more individualistic than this would suggest; followers were versatile enough to eventually embrace the Greek Revival movement as well.

Enthusiasm for the simple elegance and monumentality of Greek remains in Italy inspired the Greek Revival movement, although detractors deplored the emphasis on the Greek temple form. Early practitioners who admired the simplicity and functionalism of the style included the English architect George Hadfield (c.1764–1826), and native American architects such as William Strickland, Ithiel Town (1784–1844) and Thomas U. Walter (1804–87). This period marked the real emergence of the influence of American rather than English pattern books. The earliest of these, such as *The Young Carpenter's Assistant* (1805) by Owen Biddle, and *Modern Builder's Guide* (1797) by Asher Benjamin (1773–1845), were based

on Federal architecture, but Benjamin's work kept pace with the times in a series of revisions. *The Builder's Assistant* (1819), a pattern book by John Haviland (1792–1852), was an early attempt to adapt Greek forms to construction needs.

Houses of the Greek Revival movement reflected the view that the real or imagined Greek temple was the most perfect creation. They were block-like buildings, with low hipped or temple-form gable roofs, and usually featured porticoes of single or double height with columns of various Orders, including Doric and especially Ionic with oversized capitals. Detailing, particularly on masonry examples, could be rather austere: wide cornice trims and some door and window surrounds were decorated in the Greek manner with anthemions (honeysuckle), key frets, or egg-and-dart mouldings. Windows and fanlights/transom lights were no longer rounded but square or rectangular. Townhouse forms were particularly dependent on columnar door surrounds and entablatures for decoration. Uniform brickwork with clean, narrow joints, and stone for lintels and steps added to the handsome simplicity. Inside, the same decorative devices were applied. Wainscotting was no longer used but decorative papers, carpets and furniture contrasted with the simplicity of architectural ornamentation in door surrounds, ceiling decoration and fireplace surrounds. The Greek Revival style was still favoured by some prominent patrons until the 1850s, and later still in vernacular buildings.

# Doors



*An ornate six-panelled Neo-classical doorway from the Morris-Jumel Mansion, New York, 1810. Embellishments*

*include a delicate elliptical fanlight, side lights with decorative tracery, and carved paterae in the panels beneath. MJ*

In a Federal or Adamesque house the entrance door provides the main emphasis of the facade. In a high-style house the addition of a semi-circular or elliptical fanlight derived from pattern books identifies the building as Classical Revival or Adamesque. Federal doorways are often framed by pilasters and surrounded by delicate wood carvings of oval paterae and classical motifs. In terrace/row houses the door architrave might serve as the only exterior ornamentation. Porticoes of large houses gradually increased in size; in the South they eventually took the form of multi-storied galleries.

Exterior and interior doors are usually made of pine, with some regional use of maple, poplar and cypress.

Interior doors are frequently grained to look like mahogany. Neo-classical door casings are decorated with wooden tracery and applied stuccowork.

Before the end of the Federal period most doors were six-panelled, sometimes with ovolo mouldings. However, Greek Revival doors were usually of the two- or four-panelled form which became standardized through the pattern books of Asher Benjamin and Minard Lafever. Exterior door mouldings, which became heavier, featured classical motifs; pilasters supported a simple entablature or plain lintel with corner blocks and a central panel. Internal doorcases were framed by flat Doric pilasters, with classical mouldings in grander houses.



① Two late 18th-century doors. The first from c.1790 illustrates the transition from Colonial Georgian to Neo-classical. The second is similar but its delicately fluted pilasters support a broken pediment; the oval paterae are distinctly Neo-classical in style.

② Two patterns from William Pain's *The Practical Builder*, 1774. Ionic columns support the broken pediment of the first design; a volute and a console

are suggested as architrave decorations for the second. WPB

③ An ornamented doorway with elliptical fanlight and side lights with tracery, c.1809.

④ An early Classical Revival doorway. The fanlight is semi-circular; the spokes are elegant but less attenuated than Adamesque forms, c.1817.

⑤ A Greek Revival door framed by Ionic columns, c.1830.

⑥ An eight-panelled front door

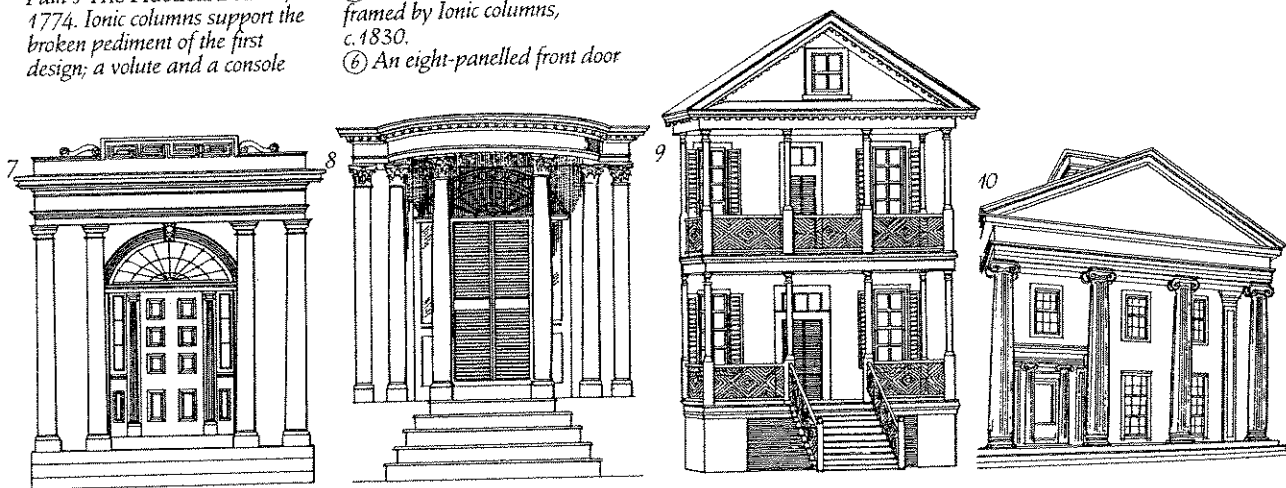
from Minard Lafever's *The Modern Builder's Guide*, 1833. ML/B

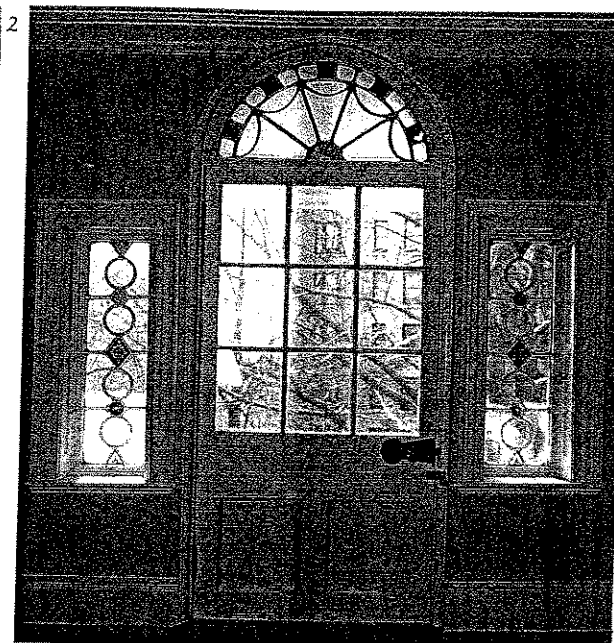
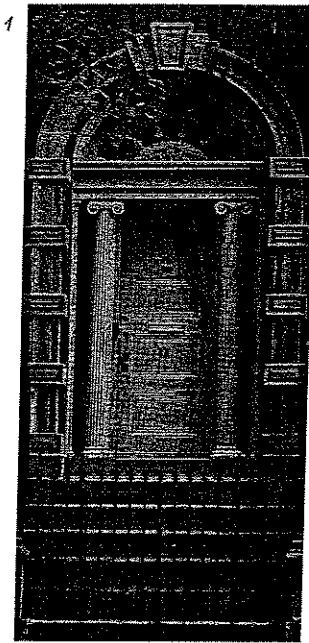
⑦ An early 19th-century Classical Revival temple-front doorway. Tuscan columns support an entablature surmounted by a pediment which is decorated with a Greek fret.

⑧ An elliptical Corinthian-columned portico designed by Samuel McIntire in 1805.

⑨ A two-tiered porch featuring anachronistic Chinese Chippendale railings and plain columns, 1803.

⑩ The classic Greek temple front: four Ionic columns support a full entablature.

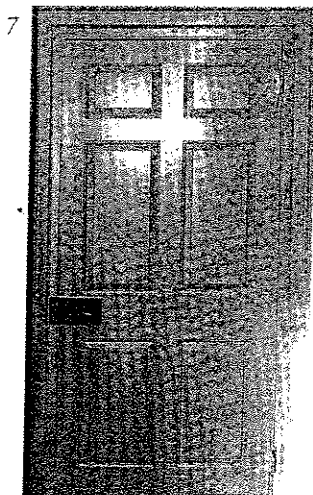
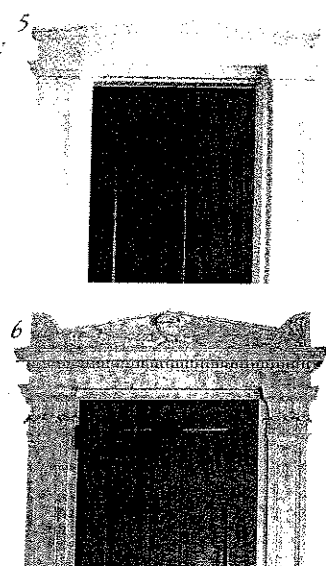




① The entrance door to the Old Merchant's House, New York, 1832. Classical Revival features include Ionic columns, stone quoins and keystone, a boldly spokeed fanlight, and the detailing on the architrave. OM

② The interior of a Neo-classical entrance at the Morris-Jumel Mansion, New York, c.1810. Coloured glass is featured in the tracery of the fanlight and side lights. MJ

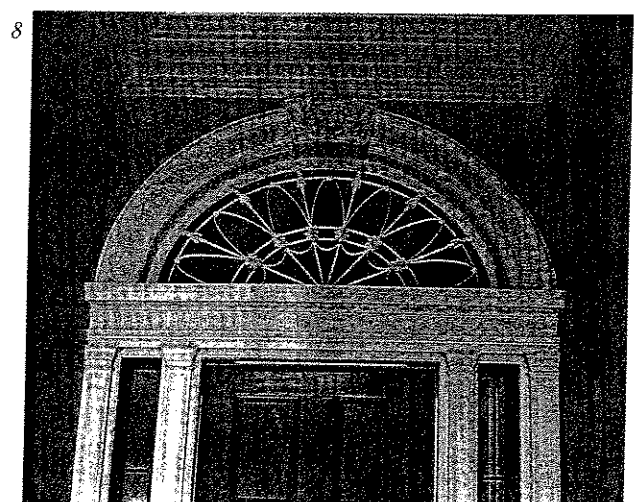
③ Ionic columns frame the sliding double mahogany doors at the Old Merchant's House. The use of sliding doors was a device employed by some Greek Revival architects, notably Asher Benjamin, Ithiel Town and his partner Alexander Davis, and later by lesser-known architects. OM

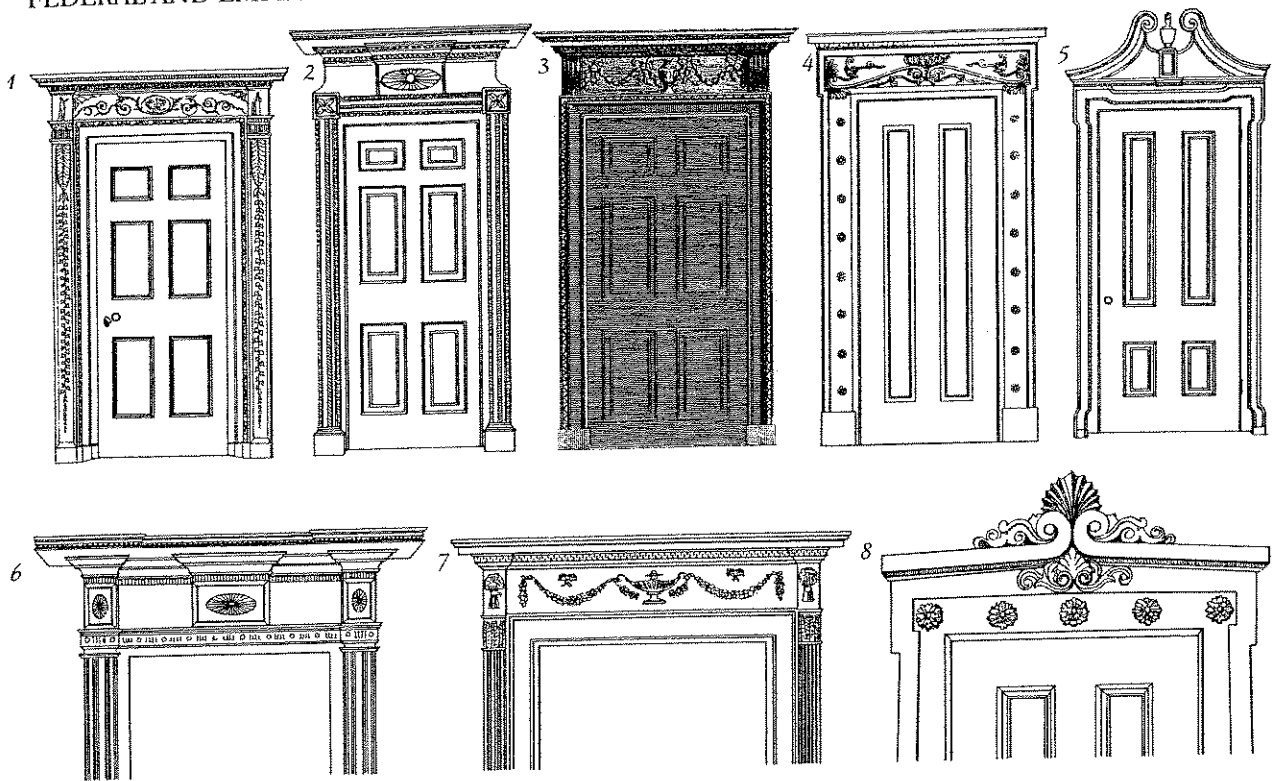


④ to ⑥ Three examples of Greek Revival interior door surrounds from the Bartow-Pell Mansion, 1842. The cherub and eagle doorhead decorations are unusually elaborate for this style. BW

⑦ An interior six-panelled door (c.1808) at upper floor level with typical H-L hinges and a box lock. NR

⑧ Shown from the interior, this fanlight surmounting the entrance door of the Old Merchant's House, 1832, has a delicacy that reflects earlier classical styles. OM

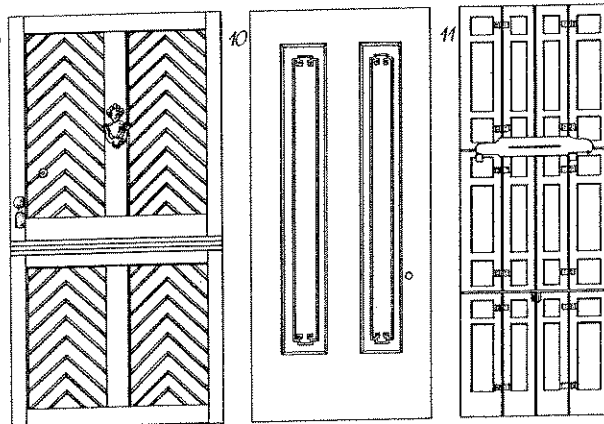




① The ornately decorated pilasters and head of this door, c.1800, would have matched the other elements in the room.

② A fine Adamesque doorway, c.1816, with gougework, rope moulding, ornamental corner blocks and a central fluted patera on the doorhead.

③ and ④ Examples of pattern book doorways. The late 18th-century doorway (left) was designed by William Pain and features classical swags, a central urn and console brackets. The Greek Revival doorway on the right is from Minard Lafever's *The Modern*



Builder's Guide, 1833. An elaborate frieze decorates the head, and rosettes are featured on the surround. WP, ML/B

⑤ A swan-necked pediment surmounts this early 19th-century doorway.

⑥ to ⑧ Three 19th-century doorhead details. The first has fluted pilasters and paterae. The second has similar pilasters and is decorated with swags and a central urn. The third example is a Greek Revival design from Lafever's *Beauties of Modern Architecture*, 1835.

⑨ A simple two-section exterior wooden door, c.1790, which is a late example of a Colonial style.

⑩ A typical two-panelled Greek Revival parlour door.

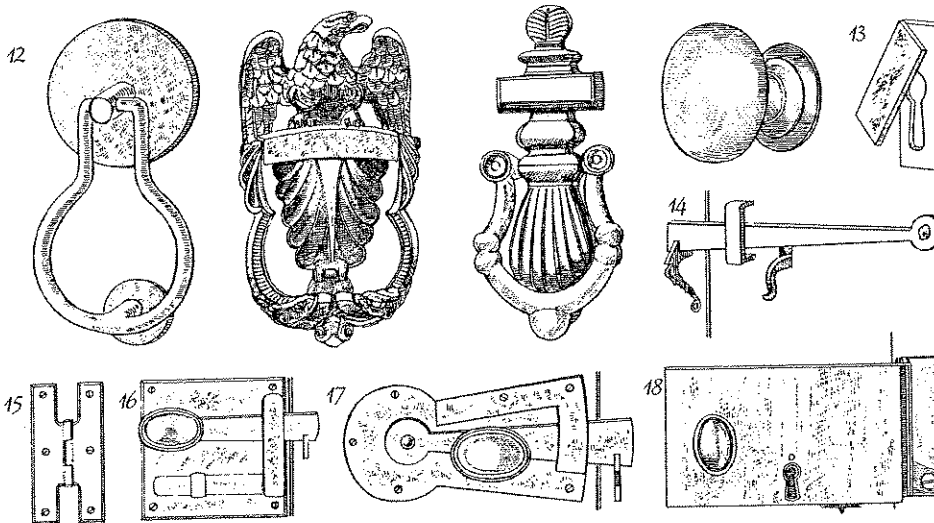
⑪ Internal door shutters, 1820s, which folded back into the surround when not in use.

⑫ Late 18th-/early 19th-century door knockers. The first is cast-iron; the other two are brass and incorporate the popular eagle and shell motifs.

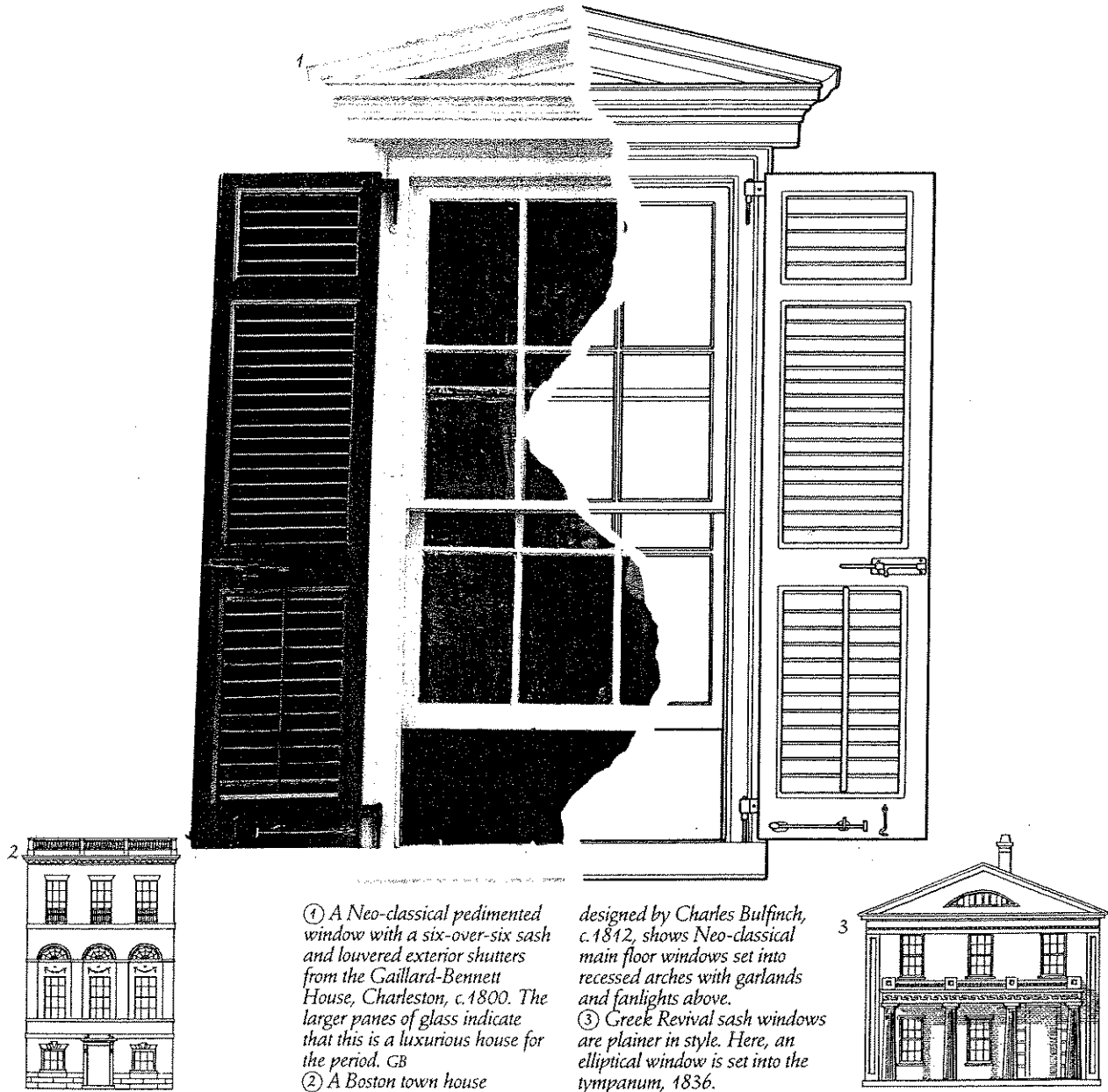
⑬ A silver-plated door knob and escutcheon plate from a Greek Revival house.

⑭ A cast-iron thumb latch of the type used in service areas well into the 19th century.

⑮ A typical H-hinge. ⑯ to ⑰ Two spring locks and a box lock; both types were in use from the late 18th to the early 19th century.



# Windows



Several features distinguish Federal windows from those of the preceding Colonial period. Glazing bars are thinner with ovolo-shaped profiles; glass panes are larger; and window heads (often with a central key-stone), made from marble, stone or wood, are flat. Entablatures may include delicate Adamesque decoration. The nine-over-nine configuration of panes predominated in many areas until the early 19th century when it was gradually replaced by six-over-six double sashes, and sometimes triple sashes.

Adamesque architrave detailing is minimal; however, some windows are set in recessed arches for added interest. In grand houses main floors often have floor-

to-ceiling windows, opening on to balconies; the detailing of elaborate interior surrounds matches that of the doors and fireplace. Late 18th-century Palladian windows have delicately moulded pilasters and fanlight tracery. Semi-circular and oval windows are used on the upper stories. Dormer windows are generally gabled or pedimented. A feature of early Jeffersonian classicism is the use of round and semi-circular lunette windows. As the style progresses to full Greek Revival, window forms become simpler: for example, Palladian windows evolve into rectangular tripartite forms. Lintels are plain, a simple central panel and corner blocks being the only embellishment. French doors remain popular.



① A typical classical six-over-six sash window with a stone or stucco window head. It could have louvered shutters.

② A window design from Asher Benjamin's *The Architect*, or *Practical House Carpenter*, 1830. Note the thin side portions of the surround, and the plain central panel with Greek key motifs.

③ Three Federal window heads. The top and middle examples are from the late 18th century and show a segmental or

relieving arch, and a stone or stucco lintel with a central keystone. The third is a 19th-century flat-headed example.

④ A Venetian or Palladian window, c.1800. Note the attenuation of the mouldings compared with Colonial windows.

⑤ A Neo-classical tripartite window with louvered shutters.

⑥ to ⑧ Three floor-length windows. The first, with interior louvered shutters, is in the Greek Revival style (1830); note the

cresting on the architrave. The second is a good example of Thomas Jefferson's Roman Revival style (c.1817). Note the triple sash, lack of architrave mouldings and semi-circular fanlight and keystone. The third example, French doors (1838), has a Greek Revival surround typical of this time.

⑨ A late 18th-century pedimented dormer window with louvered shutters.

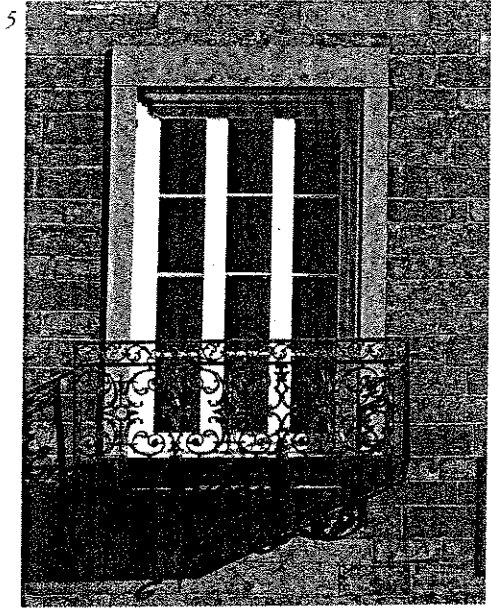
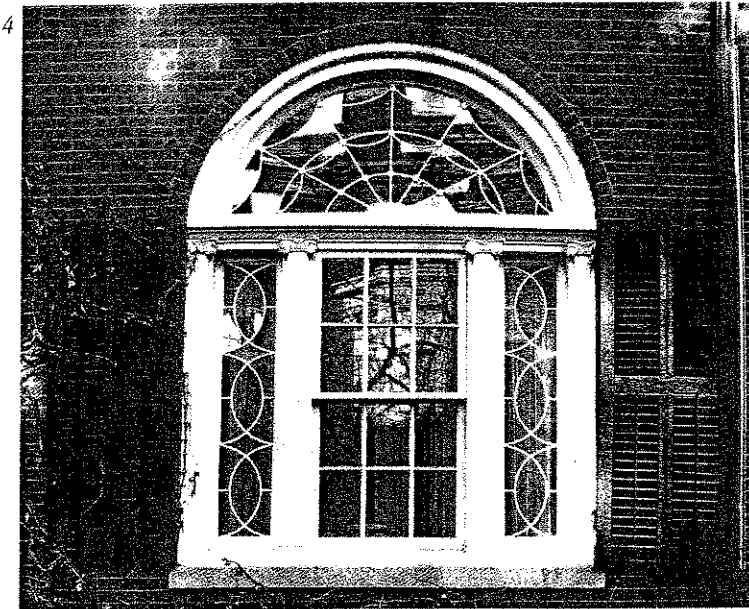
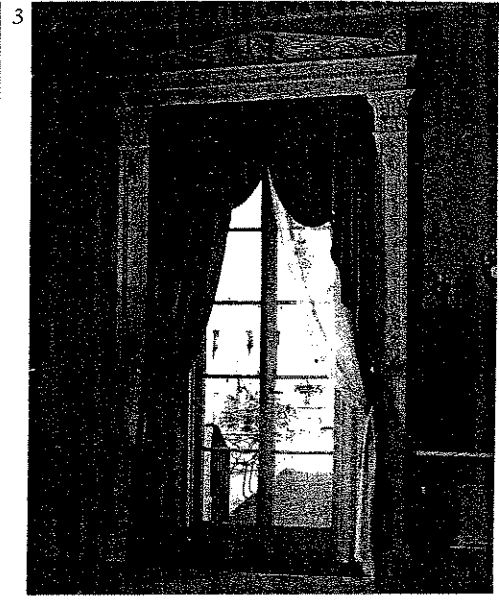
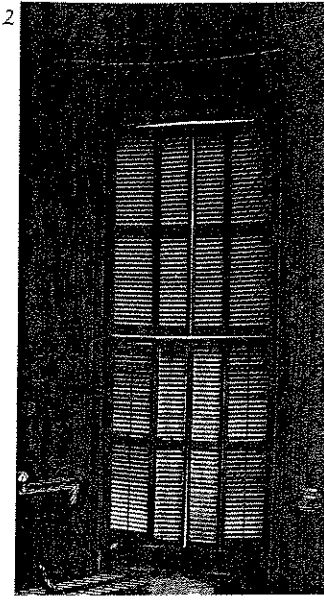
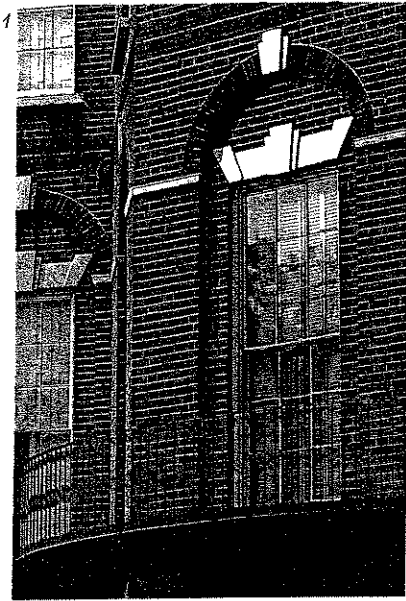
⑩ From the same period, a detailed drawing for a more

elaborate arched surround with a keystone and capped by a broken-bed pediment.

⑪ Three window architraves, 1820-40. The top example is Neo-classical in style, and the other two Greek Revival.

⑫ The construction of a sash frame and shutter, from Asher Benjamin's *The Architect*, or *Practical Carpenter* (1830). AB

⑬ A typical glazing bar profile.

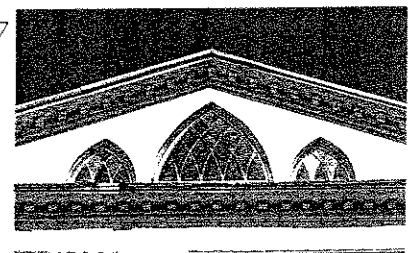
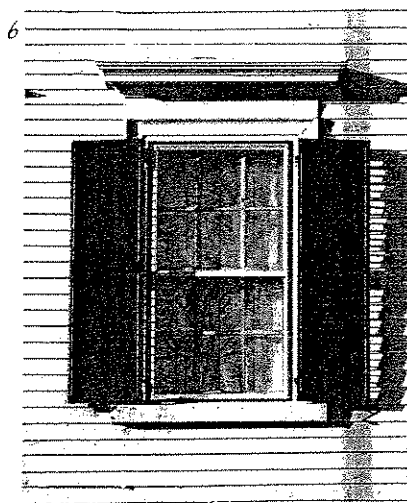


① Marble is used to form the lintel and the keystone at the centre of a rubbed brick overarch, 1808. NR

② Neo-classical pilasters and richly applied composition mouldings form this window surround, 1808. NR

③ Full-length casement windows with a Greek Revival architrave. The pilasters have anthemion mouldings and support a pediment embellished with an eagle. New York, c.1842. BW

④ A Palladian (Venetian) window designed by Charles Bulfinch. Ionic pilasters separate the central sash from the side lights which are decorated with fine tracery. Boston, Massachusetts, c.1806. RS



⑤ A plain Greek Revival window surround. New York, 1842. BW

⑥ A sash window with a cornice window head. Salem, Massachusetts, 1782. RS

⑦ Tracery emphasizes the shape of these arched windows in a Gothic Revival portico, 1816. AI